

Siobhan Davies RePlay

Whatley, Sarah

Portfolio deposited in [Curve](#) March 2015

Original citation:

Whatley, S. (2009) Siobhan Davies RePlay



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Author: **Sarah Whatley**

Unit/Institution: **UoA34, Coventry University (10001726)**

Title: **Siobhan Davies RePlay**

Year: **2009**

Output type: **Other**

Description:

‘RePlay’ is the first digital archive of a dance collection of this kind and on this scale in Europe, and possibly the world. Funded by the AHRC Resource Enhancement Scheme, the project developed over 30 months through collaboration with Siobhan Davies Dance. The archive required the identification, selection, description, analysis and organisation of a significant range of video, text and audio content, together with the development of a bespoke metadata schema, and an interface that would reflect and represent the particular aesthetic of the artist, whilst providing clear search functionality and navigation pathways to accommodate a wide range of users. It also required the development of a robust methodology for obtaining licenses, and to manage the complex process of copyright and intellectual property in relation to the archival content.

Through its design, breadth of content and the inclusion of a number of online tools for search and discovery, ‘RePlay’ provides users with the chance to develop new interpretations and understandings of dance. It has also developed new understandings of the process of digitising, curating and designing online collections of ephemeral and intangible cultural heritage, and in particular dance. By drawing together a body of work that spans the development of contemporary dance in the UK it provides access to content that has hitherto been unavailable for viewing. The archive has led to other digital dance projects and has been a reference point for other digital archival projects (e.g., the Digital Dance Archives, UK; Routledge performance archive, UK; the Walker Art Gallery digital archive, USA).

Following are a set of "screen grabs" from the web site <http://www.siobhandaviesreplay.com>.

The screen grabs illustrate the main menu options, the search function, the various results available from searches and also the 2 "kitchens" on the site – for the works **Bird Song** and **In Plain Clothes**.

For more information about the kitchens, see the section entitled "About the Archive" later in this document.

SIOBHAN
DAVIES
REPLAY

[Home](#)
[Foreword](#)
[About the Archive](#)
[Guest Scrapbooks](#)

[Siobhan Davies
Dance Works](#)
[Related Projects](#)
[Dancers](#)
[Collaborators](#)

[Sign in](#)
[Register](#)
[Help and FAQs](#)

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Take a look at
a collaborator's
scrapbook



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 Search[Advanced Search](#)[About the Archive](#)
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[Dance Works](#)

Foreword

*By Sanjoy Roy***Why a Dance Archive?**

History is made of movements, moments and people, of actions and responses, choices and chances.

So too is dance.

Look at any piece of choreography and you'll see movements and moments, people in action and response, by choice or by chance.

So there is a close connection between dance and history. Yet because dance becomes history so immediately – each moment disappearing into the past as soon as it is over – the field of dance history has always struggled to establish itself. Where are the records, the evidence, the raw material by which we can recognise that history? In the case of dance, they are mostly traces in memories, intangible.

But that is not all there is. Performances come and go, but other records are left: programmes, written articles, photographs, pieces of costume or set, sketches and notations. And increasingly, as technologies have developed, the records have expanded beyond text, image and artefact to include audiovisual recordings – videos of performance or rehearsal, talks by creators or participants.

Because of this, dance is leaving more records than ever before. These are the raw materials of dance archives. It is time to start making history with them.

Why a Digital Dance Archive?

The materials of dance history can be found anywhere: in offices or in homes, filed in cabinets or scattered among shelves and boxes. But an archive is only useful to the extent that it can be found and used.

The first requirement for usability is for the material to be gathered into one place, so that people looking for it can find it easily. In the age of the internet, that place can be virtual: a website address. The archive then becomes accessible from anywhere with an internet connection.

To achieve this, the entire archive must be converted to and stored in digital file formats. And this also brings considerable benefits for usability. Instead of cabinets full of labelled files and folders, the digitised



Dancers Scott Clark and Gill Clarke. *Different Trains*, 1990. Photographer: David Buckland.

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But that is not all there is. Performances come and go, but other records are left: programmes, written articles, photographs, pieces of costume or set, sketches and notations. And increasingly, as technologies have developed, the records have expanded beyond text, image and artefact to include audiovisual recordings – videos of performance or rehearsal, talks by creators or participants.

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To achieve this, the entire archive must be converted to and stored in digital file formats. And this also brings considerable benefits for usability. Instead of cabinets full of labelled files and folders, the digitised information is easier to catalogue, to search and to use. It also enables certain interactive features – such as compiling digital scrapbooks – whereby users can tailor their routes through and records from the archive according to their own interests.

Why a Contemporary Dance Archive?

Contemporary dance is part of our more recent dance history. Ironically, this does not make contemporary dance more accessible to history. Far more than ballet, contemporary dance is concerned with the new: with starting from scratch, breaking from the past, reinventing itself. New movements are sought, new principles explored, new terrains opened up, often from highly individual standpoints.

So unlike ballet, contemporary dance has not developed much by way of a "lexicon" of moves, a shared language that can be passed on and communicated; individual languages tend to be more highly valued. Furthermore, its search for the new means that pieces are rarely kept "in rep" – a kind of living archive for a back catalogue of work maintained through repetition, practice and revival.

That makes a contemporary dance archive all the more important. Because contemporary dance is so much part of the here and now – not just as performances, but in its very approach – it is often, lost to history more readily than dances from older traditions.

Why a Siobhan Davies Archive?

In many ways, Davies' own history intersects with the history of contemporary dance in the UK. British contemporary dance can be traced back to the turning point of 1966/67, when Ballet Rambert became a contemporary dance company and Contemporary Dance Group – which gave rise to London Contemporary Dance Theatre and School – was founded. Davies' dance career also began then: in 1967 she began taking dance classes with Contemporary Dance Group, and was involved in their first performance at the Adeline Genée Theatre. In 1969, she began her relationship with London Contemporary Dance Theatre and by 1972 she was choreographing for the company. In 1981, as the independent dance scene began to grow, she

founded Siobhan Davies and Dancers, and the following year co-founded Second Stride, one of the most influential independent companies of its day. In 1988, she moved from LCDT to Rambert (until 1992), and in the same year founded Siobhan Davies Dance Company, which remains the focus of her creative energy to this day.

Siobhan Davies, then, has both been part of history and – having been instrumental in establishing contemporary dance as part of our cultural life – has made part of history. So the Siobhan Davies dance archive cuts two ways. On the one hand, it tracks Davies' own path as a choreographer and shows the parts played by dancers, composers, designers and other artists in creating this body of work. On the other hand, in documenting talks, demonstrations and creative projects such as Jerwood Bank, it shows Davies's connections with the wider worlds of contemporary dance and contemporary culture. For this is not only a choreographic history, it is also a cultural and creative one.

This, then, is a historic dance archive in several ways. It is the first digital dance archive in the UK. It offers windows onto dance history in general and Siobhan Davies' creative history in particular. And it shows that history is indeed like a dance, made of moments and movements, actions and responses, choices and chances. It is an open invitation for you to explore that process.

[Back to top](#)



Dancer Gill Clarke. Bird Song, 2004. Photographer: Joel Chester Fildes.

The Archive of Siobhan Davies Dance

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[Advanced Search](#)
[Back to Search Results](#)
[Foreword](#)
[Help and FAQs](#)
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About the Archive**Project Overview**

The Siobhan Davies Archive project began in January 2007, with the aim of bringing together all of the materials and documentation associated with Davies' choreographies into a single collection. It is the first online dance archive in the UK and contains thousands of fully searchable digital records including moving image, still image, audio and text.

Many of the objects within the archive collection have been sourced directly from Davies and her collaborators' personal collections, whilst other items have been kindly lent by institutions and private contributors. Almost all of these objects that would otherwise remain inaccessible and unavailable appear online for the first time, and in many cases represent the first time objects have been viewed by anyone since their original date of creation.

The archive has been made possible by funding from the Arts and Humanities Research Council (AHRC). The AHRC funds postgraduate training and research in the arts and humanities, from archaeology and English literature to design and dance. The quality and range of research supported not only provides social and cultural benefits but also contributes to the economic success of the UK. For further information on the AHRC, please see the website www.ahrc.ac.uk.

Scope of the Archive Contents

We have digitised and placed on-line everything within the collection that we have acquired the rights and permissions to do so. This includes the cataloguing of early rehearsal footage and where available, texts and materials used in the inception and creation of a dance-work. Therefore, if you are unable to locate a particular item, it most likely does not exist in the archive, although be sure to try out different combinations of search terms that describe a similar item or idea if your first attempt is unsuccessful. Some specific material, e.g. dancers' personal rehearsal clips, are available only upon registration to the site.

Key Features

- A fully searchable archive collection that can be limited by title of work, name of dancer, composer and so forth, in addition to an advanced search function to support different navigation options through the archive. See [Search Advice](#) for further information.
- Filmed records of choreographies, in performance and in the studio, including rehearsal 'scratch tapes' where reproduction permission has

Credits**Project Team**

Siobhan Davies – Artistic Director and Choreographer
 Sarah Whatley – Principal Investigator

For Coventry University

Paul Allender – Senior Research Fellow (2007/08)
 Ross Varney – Research and Production Assistant
 David Bennett – Research Associate
 Jen Preece – Research Associate
 Karen Ross / Pete Woodbridge / Gary Hall – Co-Investigator
 Scott Page – Research Associate

For Siobhan Davies Dance

Deborah Saxon – Artistic and Content Consultant
 Sanjivan Kohli – Project Leader (General Manager)
 Anneliese Graham – Project Manager
 Nina Baker – Project Leader (Communications)
 Franck Bordese – Project Associate
 Piera Buckland – Research Associate

Additional Steering Group Advisors

Gill Clarke – co-Director; Independent Dance
 Ann Ogidi – Websites Project Manager; Department for Culture, Media and Sport

Special Advisor

Scott deLahunta – Writing Research Associates

Web Design

Bullet Creative

Digital Asset Management

Cambridge Imaging Systems

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Filmed records of choreographies, in performance and in the studio, including rehearsal 'scratch tapes' where reproduction permission has been obtained;

Exhaustive photographic collection relating to Davies' work, contributed by a selection of renowned photographers and regular Davies collaborators. A number of close collaborators and associates have been invited to create their own scrapbook having spent some time exploring the archive. These [scrapbooks](#) provide a glimpse into the path they took through the archive and why;

Digitised print and collections, including notation of dance extracts, where reproduction permission has been obtained;

User generated multimedia 'scrapbooks' enabling the private and public storing of objects of interest to support research, study or for general interest;

Two works, [Bird Song](#) and [In Plain Clothes](#), include 'Kitchens' which are prototyped new presentations of the digital objects for these works. These presentations bring together objects or 'ingredients' organised according to their role in the making or the 'cooking' of a work. As an object in itself, each Kitchen lays out the digital resources in an alternative way.

Access to the archive is free, however, due to reproduction permissions and agreements some parts of the collection require special permission.

A comprehensive [bibliography](#) provides details of articles, books and papers which relate to Davies' work. Additionally, a [chronology](#) provides details all Davies' choreographic works since 1972

Contributors

The project constitutes a wholly collaborative venture between [Coventry University](#) and [Siobhan Davies Dance](#) and is managed by a steering group of individuals from each of the two main collaborators together with a group of dance and technology experts.

We are grateful to all those who have already and continue to contribute materials for the archive. Our thanks go to all contributors.

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Guest Scrapbooks

[Scott deLahunta](#)
[Ruth Little](#)
[Sanjoy Roy, 1](#)
[Sanjoy Roy, 2](#)
[Becky Swain](#)

A number of close collaborators and associates have been invited to create guest scrapbooks having spent some time exploring the archive. These scrapbooks provide a glimpse into the path they took through the archive and why.



Scott deLahunta

Choreography and Dance

"Although I had heard and read about Siobhan's work, we first met in February 2001 to prepare for a research project called Software for Dancers. I was privileged to learn a lot about Siobhan's making process during these research discussions..."

[+ View scrapbook](#)

Ruth Little

A Map of 'Choice and Chance'

"I went in at the point where I first met Siobhan Davies and became interested in both her practice and in the work of Cape Farewell. But I'd never seen this piece, despite having read about it and travelled through the same arctic landscape the following year..."

[+ View scrapbook](#)

Sanjoy Roy, 1

Scrapbook of pre-1988 Works

"Why 1988? Because that was the first time I'd seen a piece by Siobhan Davies. I'm not sure I'd even heard of her before, but I do remember that double-bill of Wyoming and White Man Sleeps made a big impression, and was certainly one of the experiences that marked the beginning of my serious dance-going..."

[+ View scrapbook](#)

Sanjoy Roy, 2



Becky Swain

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Sanjoy Roy – Scrapbook of pre-1988 Works

Sanjoy Roy is one of a number of collaborators and associates invited to explore the archive and create a guest scrapbook. The pathway below provides a glimpse into the route he took through the archive and why.

"I have used the scrapbook basically as a saved search. I was interested in two particular areas, and made a separate scrapbook for each. To compile the scrapbooks I searched for relevant video content, and clicked the 'add to scrapbook' icon for each item I wanted to save from the results list.

This first scrapbook is of works from before 1988. Why 1988? Because that was the first time I'd seen a piece by Siobhan Davies. I'm not sure I'd even heard of her before, but I do remember that double-bill of *Wyoming* and *White Man Sleeps* made a big impression, and was certainly one of the experiences that marked the beginning of my serious dance-going. Since then, I've seen pretty much every piece that Davies has done – but I always wondered about the ones from before. So, using the date option in the Advanced Search tool, I looked for video content from before 1988, and made a scrapbook from the results. Then I happened to notice a 1996 version of *Sphinx* (originally 1977), so I added that to the same scrapbook. The video quality is better, plus I saw that Davies had made quite a few changes in the revival, and thought it might be interesting to see what and why."

01



Performance 1

Video of performance by London Contemporary Dance Theatre...

[Read more](#)

02



Performance 2

Video of performance of the 1996 revival danced by 4D, the postgraduat...

[Read more](#)

03



Performance 1

Version specially performed for television by Second Stride, shown tog...

Sanjoy Roy



Sanjoy Roy writes on dance for the *Guardian*, *New Statesman*, *Dance Gazette* and *Pulse*, and has written for *Contemporary*, *Dance Now*, *Dancing Times*, *Animated* and other publications. From 1989 to 2000 he was desk editor and designer at Dance Books Ltd, and was co-editor of *Dance Now* magazine from 1994 to 2000. He was editor of the A-level textbook *White Man Sleeps: Creative Insights* (1999), published in conjunction with Siobhan Davies Dance.

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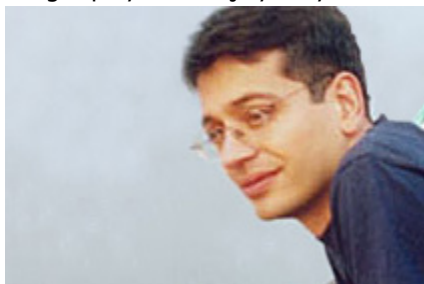
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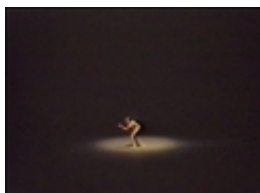
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Biography of Sanjoy Roy



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Performance 1



[View record](#)

Metadata Summary

Performance 1

Video of performance by London Contemporary Dance Theatre...

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Performance 2



[View record](#)

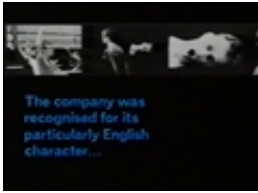
Metadata Summary

Performance 2

Video of performance of the 1996 revival danced by 4D, the postgraduat...

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Performance 1



[View record](#)

Metadata Summary

Performance 1

Version specially performed for television by Second Stride, shown tog...

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Performance 1



[View record](#)

Metadata Summary

Performance 1

Video of performance by Ballet Rambert, remounted by original cast mem...

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Performance 1



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Metadata Summary

Performance 1

Version specially performed for television by Second Stride, shown wit...

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The Run To Earth Rehearsal 1



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Metadata Summary

The Run To Earth Rehearsal 1

Anca Frankenhauser and Patrick Harding-Irmer rehearse duets from The R...

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Siobhan Davies

A choreographic career

Siobhan Davies believes in dance. She believes that it is an art in its own right, one that is every bit as articulate, expressive and productive as music, or drama, or visual art. She believes that dance can be as intellectual as it is sensual, that it can be both technical and emotional, metaphorical as well as immediate.

That conviction is the one constant in a career that has been as varied as it has been long and lauded. It began in 1967: Davies, an art student, discovered a new world when she began to take classes with Contemporary Dance Group, founded the same year and soon to become London Contemporary Dance Theatre. By 1969 she was already performing with the company; by 1972 she was choreographing for them. In 1974 she was appointed Associate Choreographer; in 1983, Resident Choreographer.

Alongside her work with LCDT, Davies also worked more experimentally in the independent sector, first as a dancer with Richard Alston and Dancers, then as artistic director of Siobhan Davies and Dancers, which she founded in 1981. The following year, she joined forces with Richard Alston and Ian Spink to form Second Stride, one of the most influential independent dance companies of the 1980s.

From the beginning, Davies sought to explore and to exploit the possibilities of her medium, dance itself. Her work was less theatrical than most of LCDT's pieces, less musical than Alston's, less narrative than Spink's. Her main early influence was American abstractionist Merce Cunningham, but she really began to forge her own path in *Sphinx* (1977). Here she began from a "blank slate", consciously stopping herself from thinking of style, technique or meanings; her resulting solo seemed to emerge organically from inside her own body. Another landmark was *Plain Song* (1981), in which she sought to build and sustain an intricate composition from its own dance phrases.

In 1987, Davies once again needed to wipe the slate. She left LCDT, left Second Stride, and left the country, taking a year's sabbatical in America on a Fulbright Arts Fellowship. On her return, she joined Rambert Dance Company as Associate Choreographer (until 1992) and founded the Siobhan Davies Dance Company. Her first works in 1988 displayed a renewed vitality: the liquid energies of *White Man Sleeps* (SDDC) and *Embarque* (Rambert) showed a new-found freedom, while *Wyoming* (SDDC) explored scale and setting, and the interplay between inner and outer worlds.



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For the next decade, Davies forged ahead. In *Bank* she discovered rhythmic variety, in *Wild Translations* she deliberately fractured any sense of confluence or unity. In *Wanting to Tell Stories* she created an emotive drama entirely through movement and framing, and in *Different Trains* and *Make-Make* she honed the expressiveness of gestures and small details. During this time she garnered a string of awards, had several pieces televised, and received commissions from English National Ballet and The Royal Ballet to make works for the opera-house stage, and from Artangel for the Atlantis Gallery in east London.

But by 2000 Davies was again looking to shift the ground beneath her feet, and she channelled her energies in two new directions. First, she turned away from the established theatre circuit: pieces such as *Plants and Ghosts* and *Bird Song* were made for non-proscenium spaces – studios, galleries, even an aircraft hangar. This gave new artistic challenges too: presenting work to be seen from different angles, or with moving rather than seated audiences. Especially in the smaller studio settings, Davies now concentrated on using rigorous compositional devices to give shape to "plain" movement – the choreographic equivalent of making poems with complex forms and simple words. And with *The Collection* she became both part choreographer, part curator, presenting dance as one "exhibit" within a visual arts setting.

Davies's other energies went towards fighting to establish a permanent home for her company – a goal she finally achieved in 2006 when she opened the RIBA award-winning Siobhan Davies Studios in South London. More than just a base for her company, the building represents Davies' vision of dance – as a discipline, as a performing art, and as a wellspring for ideas and creativity. Just as Davies has always worked collaboratively with composers, designers and dancers in the belief that this enriches dance more than she could on her own, so her new studios also house other arts organisations, and Davies has programmed interdisciplinary seminars, extended her creative and participatory projects, and hosted exhibitions. Siobhan Davies Studios remains true to Davies' founding belief in dance itself: here, she places her work as a vital force within the larger field of dance, and dance as a vital force within the larger fields of arts and culture.

Works

1972–1987

All works are for London Contemporary Dance Theatre unless otherwise attributed.

Relay (1972)

Pilot (1974)
The Calm (1974)
Diary (1975)
Step at a Time (1976)
Nightwatch (1977)
[Sphinx](#) (1977)
Then You Can Only Sing (1978)
Celebration (1979, Ballet Rambert)
Ley Line (1979)
Something to Tell (1980)
Recall (1980)
If My Complaints Could Passions Move (1980, London Contemporary Dance School)
[Plain Song](#) (1981, Siobhan Davies and Dancers)
Standing Waves (1981, Siobhan Davies and Dancers)
[Free Setting](#) (1981)
Mazurka Elegiaca (1982, Linda Gibbs)
[Rushes](#) (1982, Second Stride)
[Carnival](#) (1982, Second Stride)
The Dancing Department (1983)
Minor Characters (1983, Second Stride)
New Galileo (1984)
Silent Partners (1984)
[Bridge the Distance](#) (1985)
The School for Lovers Danced (1985, Second Stride)
[The Run to Earth](#) (1986)
[And do they do](#) (1986)
[Red Steps](#) (1987)

1988–present

All works are for Siobhan Davies Dance Company unless otherwise attributed.

[Embarque](#) (1988, Rambert Dance Company)
[White Man Sleeps](#) (1988)
[Wyoming](#) (1988)
[Sounding](#) (1989, Rambert Dance Company)
[Cover Him With Grass](#) (1989)
[Drawn Breath](#) (1989)
[Signature](#) (1990, Rambert Dance Company)
[Dancing Ledge](#) (1990, English National Ballet)
[Different Trains](#) (1990)
[Arctic Heart](#) (1991)
[Winnsboro Cotton Mill Blues](#) (1992, Rambert Dance Company)
[White Bird Featherless](#) (1992)
[Make-Make](#) (1992)
[Wanting to Tell Stories](#) (1993)
[Between the National and the Bristol](#) (1994, CandoCo)
[The Glass Blew In](#) (1994)
[Wild Translations](#) (1995)
[The Art of Touch](#) (1995)
[Trespass](#) (1996)
[Affections](#) (1996)
[Bank](#) (1997)
[Eighty-Eight](#) (1998)
[Wild Air](#) (1999)
[Thirteen Different Keys](#) (1999)
[A Stranger's Taste](#) (1999, The Royal Ballet)
[Of oil and water](#) (2000)
Faun (2002, David Hughes)
[Plants and Ghosts](#) (2002)
[Bird Song](#) (2004)
[In Plain Clothes](#) (2006)

[Endangered Species](#) (2007, Cape Farewell)

[Two Quartets](#) (2007)

[Minutes for The Collection](#) (2009)

[A Series of Appointments for ROTOR](#) (2010)

[To hand](#) (2011)



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Dance Works

Siobhan Davies RePlay is structured around a collection of performances and related projects. The archive currently contains 39 works and 9 related projects and will continue to grow and develop as the company and Davies create new works. The majority of the objects within the archive are linked to one or more performances and are therefore retrievable by searching within the performance titles.



To hand
2011
[more](#)



ROTOR
2010
[more](#)



The Collection
2009
[more](#)



Endangered Species
2007
[more](#)



Two Quartets
2007
[more](#)



In Plain Clothes
2006
[more](#)



Bird Song
2004
[more](#)



Plants and Ghosts
2002
[more](#)



Of Oil and Water
2000
[more](#)



13 Different Keys
1999
[more](#)



Wild Air
1999
[more](#)



A Strangers Taste
1999
[more](#)



Eighty Eight
1998
[more](#)



Bank
1997
[more](#)



Trespass
1996
[more](#)

Dance Works

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To hand

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Metadata Summary

Title: To hand

Year: 2011

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ROTOR

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: ROTOR

Year: 2010

[Find out more](#)

The Collection

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: The Collection

Year: 2009

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Endangered Species



[View record](#)
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Metadata Summary
Title: Endangered Species
Year: 2007
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Two Quartets



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Metadata Summary
Title: Two Quartets
Year: 2007
[Find out more](#)

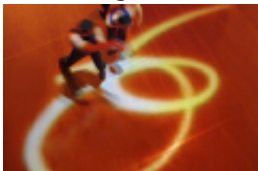
In Plain Clothes



[View record](#)
[Search](#)
[Read Metadata](#)

Metadata Summary
Title: In Plain Clothes
Year: 2006
[Find out more](#)

Bird Song



[View record](#)
[Search](#)
[Read Metadata](#)

Metadata Summary
Title: Bird Song
Year: 2004
[Find out more](#)

Plants and Ghosts

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: Plants and Ghosts

Year: 2002

[Find out more](#)

Of Oil and Water

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: Of Oil and Water

Year: 2000

[Find out more](#)

13 Different Keys

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: 13 Different Keys

Year: 1999

[Find out more](#)

Wild Air

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: Wild Air

Year: 1999

[Find out more](#)

A Strangers Taste



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: A Strangers Taste

Year: 1999

[Find out more](#)

Eighty Eight



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Eighty Eight

Year: 1998

[Find out more](#)

Bank



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Bank

Year: 1997

[Find out more](#)

Trespass



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Trespass

Year: 1996

[Find out more](#)

Affections



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Affections

Year: 1996

[Find out more](#)

Wild Translations



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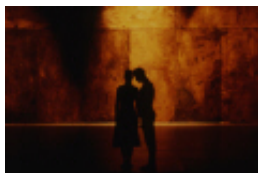
Metadata Summary

Title: Wild Translations

Year: 1995

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The Art of Touch



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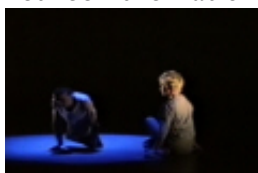
Metadata Summary

Title: The Art of Touch

Year: 1995

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Between the National and the Bristol



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Metadata Summary

Title: Between the National and the Bristol

Year: 1994

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The Glass Blew In



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Metadata Summary

Title: The Glass Blew In

Year: 1994

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Wanting to Tell Stories



[View record](#)
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Metadata Summary

Title: Wanting to Tell Stories

Year: 1993

[Find out more](#)

Winnsboro Cotton Mill Blues



[View record](#)
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Metadata Summary

Title: Winnsboro Cotton Mill Blues

Year: 1992

[Find out more](#)

White Bird Featherless

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: White Bird Featherless

Year: 1992

[Find out more](#)

Make-Make

[View record](#)[Search](#)[Read Metadata](#)

Metadata Summary

Title: Make-Make

Year: 1992

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Arctic Heart

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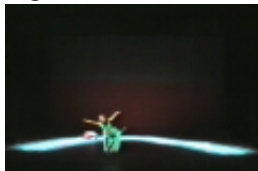
Metadata Summary

Title: Arctic Heart

Year: 1991

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Signature

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Metadata Summary

Title: Signature

Year: 1990

[Find out more](#)

Different Trains



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Different Trains

Year: 1990

[Find out more](#)

Dancing Ledge



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Dancing Ledge

Year: 1990

[Find out more](#)

Sounding



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Sounding

Year: 1989

[Find out more](#)

Drawn Breath



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Drawn Breath

Year: 1989

[Find out more](#)

Cover Him With Grass



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Cover Him With Grass

Year: 1989

[Find out more](#)

Wyoming



[View record](#)

[Search](#)

[Read Metadata](#)

Metadata Summary

Title: Wyoming

Year: 1988

[Find out more](#)

White Man Sleeps



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[Search](#)

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Metadata Summary

Title: White Man Sleeps

Year: 1988

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Embarque



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[Search](#)
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Metadata Summary

Title: Embarque

Year: 1988

[Find out more](#)

Bridge the Distance



[View record](#)
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Metadata Summary

Title: Bridge the Distance

Year: 1985

[Find out more](#)

Carnival



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[Search](#)
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Metadata Summary

Title: Carnival

Year: 1982

[Find out more](#)

Rushes



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Metadata Summary

Title: Rushes

Year: 1982

[Find out more](#)

Plain Song



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Metadata Summary

Title: Plain Song

Year: 1981

[Find out more](#)

Sphinx



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Metadata Summary

Title: Sphinx

Year: 1977

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Related Projects

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Learning Space
2011
[more](#)



Primary Bank 2007
2007
[more](#)



Jerwood Bank 2007 based
on Two Quartets
2007
[more](#)



Jerwood Bank 2006 based
on In Plain Clothes
2006
[more](#)



Jerwood Bank 2005 based
on Bird Song
2005
[more](#)



Jerwood Bank 2004 based
on Bird Song
2004
[more](#)



Jerwood Bank 2003 based
on Plants and Ghosts
2003
[more](#)



Bank Philadelphia 2003
based on Bank
2003
[more](#)



Bank 2001 based on the
piece Bank
2001
[more](#)

Related Projects

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Learning Space

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Metadata Summary

Title: Learning Space

Year: 2011

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Primary Bank 2007

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Metadata Summary

Title: Primary Bank 2007

Year: 2007

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Jerwood Bank 2007 based on Two Quartets

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Metadata Summary

Title: Jerwood Bank 2007 based on Two Quartets

Year: 2007

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Jerwood Bank 2006 based on In Plain Clothes

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Metadata Summary

Title: Jerwood Bank 2006 based on In Plain Clothes

Year: 2006

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Jerwood Bank 2005 based on Bird Song



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Metadata Summary

Title: Jerwood Bank 2005 based on Bird Song

Year: 2005

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Jerwood Bank 2004 based on Bird Song



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Metadata Summary

Title: Jerwood Bank 2004 based on Bird Song

Year: 2004

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Jerwood Bank 2003 based on Plants and Ghosts



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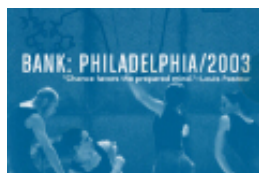
Metadata Summary

Title: Jerwood Bank 2003 based on Plants and Ghosts

Year: 2003

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Bank Philadelphia 2003 based on Bank

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Metadata Summary

Title: Bank Philadelphia 2003 based on Bank

Year: 2003

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Bank 2001 based on the piece Bank

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Metadata Summary

Title: Bank 2001 based on the piece Bank

Year: 2001

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The Archive of Siobhan Davies Dance

david hughes

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Dancers

Siobhan Davies Dance

Tammy Arjona
 Catherine Bennett
 Amanda Britton
 Andrea Buckley
 Lindsey Butcher
 Laurent Cavanna
 Scott Clark
 Gill Clarke
 Theo Clinkard
 Paul Douglas
 Sean Feldman
 Michael Fulwell
 David Hughes
 Bernadette Iglich
 Catherine James (aka Quinn)
 Jeremy James
 John Kilroy
 Annie Lok
 Henry Montes
 Matthew Morris
 Charlie Morrissey
 Pari Naderi
 Elizabeth Old
 Paul Old
 Keir Patrick
 Lauren Potter
 Mariusz Raczynski
 Sasha Roubicek
 Lizie Saunderson
 Deborah Saxon
 Darshan Singh Bhuller
 Matthias Sperling
 Sarah Warsop

**Rambert Dance
Company**

Mark Baldwin
 Lucy Bethune
 Lee Boggess
 Steven Brett

Second Stride

Catherine Burge
 Paul Clayden
 Siobhan Davies
 Ann Dickie
 Maedée Duprès
 Juliet Fisher
 Anca Frankenhauser
 Philippe Giraudeau
 Betsy Gregory
 Matthew Hawkins
 Tom Jobe
 Jeremy Nelson
 Michele Smith
 Ian Spink

**London Contemporary
Dance Theatre**

Siobhan Davies
 Sally Estep
 Anca Frankenhauser
 Patrick Harding-Irmer
 Kate Harrison
 Tamsin Hickling
 Celia Hulton
 Tom Jobe
 Charlotte Kirkpatrick
 Jonathan Lunn
 Julian Moss
 Namron
 Michael Small

The Royal Ballet

Peter Abegglen
 Deborah Bull
 Ricardo Cervera
 Hubert Essakow
 Leire Ortueta
 Nicola Roberts
 Bruce Sansom

**Professional
Development**

Jai-Yu Alessio
 Ben Ash
 Natalie Ayton
 Catherine Bennett
 Flora Bourderon
 Lindsey Butcher
 Donatella Cabras
 Marina Collard
 Jennifer-Lynn Crawford
 Zoi Dimitriou
 Robin Dingemans
 Jacob Dorff-Petersen
 Joanne Fong
 Rohanna Halls
 Kham Halsackda
 Maho Ihara
 Jason Keenan-Smith
 Brenda Kunda
 Annie Lok
 Diana Loosmoore
 Claire Luiten
 Niklas Laustiola
 Pedro Machado
 Amanda Miller
 David McCormick
 Pari Naderi
 Stine Nilsen
 Brandi Norton
 Innpang Ooi
 Sonja Peedo
 Roberta Pitre
 Mariusz Raczynski
 Susanna Recchia
 Renee Robinson-Buzby
 Joana Simas
 Josie Smith
 Matthias Sperling
 Hilary Stainsby
 Darla Stanley
 Michele Tantoco



Catherine James (aka Quinn)

Dance Works

Siobhan Davies choreographed dance performances include:

1988 – White Man Sleeps
 1989 – Sounding
 1990 – Signature
 1995 – Wild Translations
 1995 – The Art of Touch
 1996 – Trespass
 1996 – Affections
 1998 – Eighty Eight
 1998 – Winnsboro Cotton Mill Blues
 1999 – Wild Air
 2000 – Of Oil and Water
 2002 – Plants and Ghosts

Summary

Catherine James was a founder member of Siobhan Davies Dance Company and then a leading dancer with Rambert Dance Company, creating and dancing principle roles for Merce Cunningham, Richard Alston, Ashley Page, Antony Tudor and Glen Tetley. She won an Olivier Award and a Southbank Award, and others including the UK Contemporary Dancer of the Year Award and a Time Out Award. Catherine was a founding member of Jeremy James and Company. In 2003 she restaged Siobhan Davies' White Man Sleeps for Scottish Ballet's relaunch under Ashley Page.

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Dancers

Siobhan Davies Dance

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[Catherine Bennett](#)
[Amanda Britton](#)
[Andrea Buckley](#)
[Lindsey Butcher](#)
[Laurent Cavanna](#)
[Scott Clark](#)
[Gill Clarke](#)
[Theo Clinkard](#)
[Paul Douglas](#)
[Sean Feldman](#)
[Michael Fulwell](#)
[David Hughes](#)
[Bernadette Iglich](#)
[Catherine James \(aka Quinn\)](#)
[Jeremy James](#)
[John Kilroy](#)
[Annie Lok](#)
[Henry Montes](#)
[Matthew Morris](#)
[Charlie Morrissey](#)
[Pari Naderi](#)
[Elizabeth Old](#)
[Paul Old](#)
[Keir Patrick](#)
[Lauren Potter](#)
[Mariusz Raczynski](#)
[Sasha Roubicek](#)
[Lizie Saunderson](#)
[Deborah Saxon](#)
[Darshan Singh Bhuller](#)
[Matthias Sperling](#)
[Sarah Warsop](#)

Rambert Dance Company

[Mark Baldwin](#)
[Lucy Bethune](#)
[Lee Boggess](#)
[Steven Brett](#)
[Frances Carty](#)
[Ben Craft](#)
[Alexandra Dyer](#)
[Mary Evelyn](#)
[Sue Hawksley](#)
[Michael Hodges](#)
[Jeremy James](#)
[John Kilroy](#)
[Gary Lambert](#)
[Sara Matthews](#)
[Gabrielle McNaughton](#)
[Colin Poole](#)
[Cathrine Price](#)
[Siobhan Stanley](#)
[Glenn Wilkinson](#)
[Yolande York-Edgell](#)

Second Stride

[Catherine Burge](#)

[Paul Clayden](#)
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[Ann Dickie](#)
[Maedée Duprès](#)
[Juliet Fisher](#)
[Anca Frankenhauser](#)
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[Matthew Hawkins](#)
[Tom Jobe](#)
[Jeremy Nelson](#)
[Michele Smith](#)
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London Contemporary Dance Theatre

[Siobhan Davies](#)
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[Kate Harrison](#)
[Tamsin Hickling](#)
[Celia Hulton](#)
[Tom Jobe](#)
[Charlotte Kirkpatrick](#)
[Jonathan Lunn](#)
[Julian Moss](#)
[Namron](#)
[Michael Small](#)

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[Bruce Sansom](#)
[Jenny Tattersall](#)
[Edward Watson](#)
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[Zenaida Yanowsky](#)

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[Deborah Bull](#)
[Gill Clarke](#)
[Matthew Morris](#)
[Jenny Tattersall](#)

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[Ben Ash](#)
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[Catherine Bennett](#)
[Flora Bourderon](#)
[Lindsey Butcher](#)
[Donatella Cabras](#)
[Marina Collard](#)
[Jennifer-Lynn Crawford](#)
[Zoi Dimitriou](#)
[Robin Dingemans](#)

[Jacob Dorff-Petersen](#)
[Joanne Fong](#)
[Rohanna Halls](#)
[Kham Halsackda](#)
[Maho Ihara](#)
[Jason Keenan-Smith](#)
[Brenda Kunda](#)
[Annie Lok](#)
[Diana Loosmoore](#)
[Claire Luiten](#)
[Niklas Laustiola](#)
[Pedro Machado](#)
[Amanda Miller](#)
[David McCormick](#)
[Pari Naderi](#)
[Stine Nilsen](#)
[Brandi Norton](#)
[Innpang Ooi](#)
[Sonja Peedo](#)
[Roberta Pitre](#)
[Mariusz Raczynski](#)
[Susanna Recchia](#)
[Renee Robinson-Buzby](#)
[Joana Simas](#)
[Josie Smith](#)
[Matthias Sperling](#)
[Hilary Stainsby](#)
[Darla Stanley](#)
[Michele Tantoco](#)

CandoCo Dance Company

[Helen Baggett](#)
[Adam Benjamin](#)
[Celeste Dandeker](#)
[Jon French](#)
[Victoria-Jane Marks](#)
[Kuldip Singh-Barmi](#)
[Sue Smith](#)
[David Toole](#)



[Catherine James \(aka Quinn\)](#)

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1989 – [Sounding](#)
1990 – [Signature](#)
1995 – [Wild Translations](#)
1995 – [The Art of Touch](#)
1996 – [Trespass](#)
1996 – [Affections](#)
1998 – [Eighty Eight](#)
1998 – [Winnsboro Cotton Mill Blues](#)
1999 – [Wild Air](#)
2000 – [Of Oil and Water](#)
2002 – [Plants and Ghosts](#)

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[Search for more on Catherine James \(aka Quinn\)](#)

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Collaborators

Listed below are a number of Siobhan Davies key collaborators.

Andrew Ball
Sandra Bamminger
Gerald Barry
Genevieve Bennett
Ian Beswick
David Buckland
Carole Cerasi
Caryl Churchill
Nicholas Clapton
Sam Collins
Max Eastley
Catherine Edwards
Matteo Fargion
Orlando Gough

Roger Heaton
James Johnston
Buddug Verona Jones
Sasha Keir
Rex Lawson
Anthony McDonald
Peter Mumford
Andy Pink
Adrian Plaut
Jonathan Saunders
The Duke Quartet
The Smith Quartet
Kevin Volans
David Ward



Dancer Tammy Arjona at the costume fitting for Two Quartets, 2007. Photographer: Pari Naderi.

Collaborators

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[Andrew Ball](#)
[Sandra Bamminger](#)
[Gerald Barry](#)
[Genevieve Bennett](#)
[Ian Beswick](#)
[David Buckland](#)
[Carole Cerasi](#)
[Caryl Churchill](#)
[Nicholas Clapton](#)
[Sam Collins](#)
[Max Eastley](#)
[Catherine Edwards](#)
[Matteo Fargion](#)
[Orlando Gough](#)

[Roger Heaton](#)
[James Johnston](#)
[Buddug Verona Jones](#)
[Sasha Keir](#)
[Rex Lawson](#)
[Anthony McDonald](#)
[Peter Mumford](#)
[Andy Pink](#)
[Adrian Plaut](#)
[Jonathan Saunders](#)
[The Duke Quartet](#)
[The Smith Quartet](#)
[Kevin Volans](#)
[David Ward](#)



Dancers Scott Clark and Gill Clarke. *Different Trains*, 1990. Photographer: David Buckland.

Help and FAQs

The Siobhan Davies Archive contains thousands of fully searchable electronic records of moving image, still image and text. For help using the archive browse the search tips and frequently asked questions.

If you have any questions or feedback regarding the content and navigation of the Siobhan Davies RePlay site that are not answered below, please contact us at s.whatley@coventry.ac.uk.

Search Tips and Advice

About the Media Available

Siobhan Davies Archive has been created specifically to enable the retrieval and viewing of a variety of digitised media objects in an entirely on-line setting. Every effort has been made to build an on-line resource that provides quick and easy access at the highest feasible quality to users at all times.

Bird Song

Year: 2004
 Choreographer: Siobhan Davies
 Music: Andy Pink
 Design concept: Sam Collins
 Comments: Genevieve Bennett
 Lighting: Adrian Plaut
 Contributors: David Ward
 Dancers: Tammy Arjona, Laurent Cavanna, Gill Clarke, Henry Montes, Pari Naderi, Mariusz Raczynski, Sasha Roubicek, Deborah Saxon, Sarah Warsop,

Description
 Davies began rehearsals with the dancers listening to phrases from the songs of birds. Later, short pieces of music were introduced into the rehearsal process. The rhythms and textures of these became embedded into the dancers' bodies, creating a clear physical language. By the time the music that would be heard during the performance was introduced the dancers had developed a more embodied rhythmic response. The overarching structure of the piece sees clusters of sound, light and motion spiralling in towards a pivotal solo (the song of the Australian Pied Butcher), then spinning out again towards the far edge, like a galaxy with the song of the bird as its gravitational centre. The dance was initially performed 'in the round' with the audience seated on four sides, and was later reworked for presentation in proscenium arch venues.

Analysis
 'With the audience seated on four sides, the focus was brought inwards, reinforcing a sense of circularity.'

Media

▼ Movies

Performance 1 Dress Rehearsal - Interview 1 Performance 2 Interview 2

Performance 3 Technical run Performance 4 Performance 5

► Images
 ► Audio
 ► Text
 ► Object
 ► Biography

Buttons: Add to Scrapbook, Save record, View all metadata, Save text, Print this record

Viewing Text Content

To view text content such as programmes, flyers, articles etc., first click on the image thumbnail within the record page to open the document. The document will open in your existing web browser window as a PDF and to navigate through multiple page documents, either use the arrow keys on your keyboard, the scroller on your mouse or double click the page thumbnails that appear. To zoom into an area of a page, either click the magnifying glass that appears, use 'Control' + or – on a PC or use 'Command' (apple) + or – on a Macintosh. To navigate back to the record page, click the back button on your web browser tool bar.

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Video and Moving Image

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The archive includes many examples of moving image; dances in performance and in rehearsal. It may be that you wish to make reference to some of the extracts of dances being developed in rehearsal situations. You may wish to write about specific extracts or you may find that you are referencing them as source material when making your own dances. We encourage you to acknowledge the dancers in these rehearsal extracts and therefore suggest you use a reference when doing so as follows:

Give the name of the archive, the year it was created (2009). Give the title of the choreography where known, followed by the names of the dancers creating the dance material in brackets, in italics. Where the dance is not known, list the dancers without brackets, in italics. The permanent url for the particular extract is then provided (see 'View all metadata' to find this URL), then the date you accessed the extract.

Siobhan Davies RePlay (2009) The Art of Touch (Saxon, Old, Feldman) [online] available from <<http://www.siobhandaviesreplay.com/record.php?id=262>> [27 June 2009].

For in-text citations, provide the name of the archive and the date: e.g. (Siobhan Davies RePlay 2009).

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Search Tips and Advice

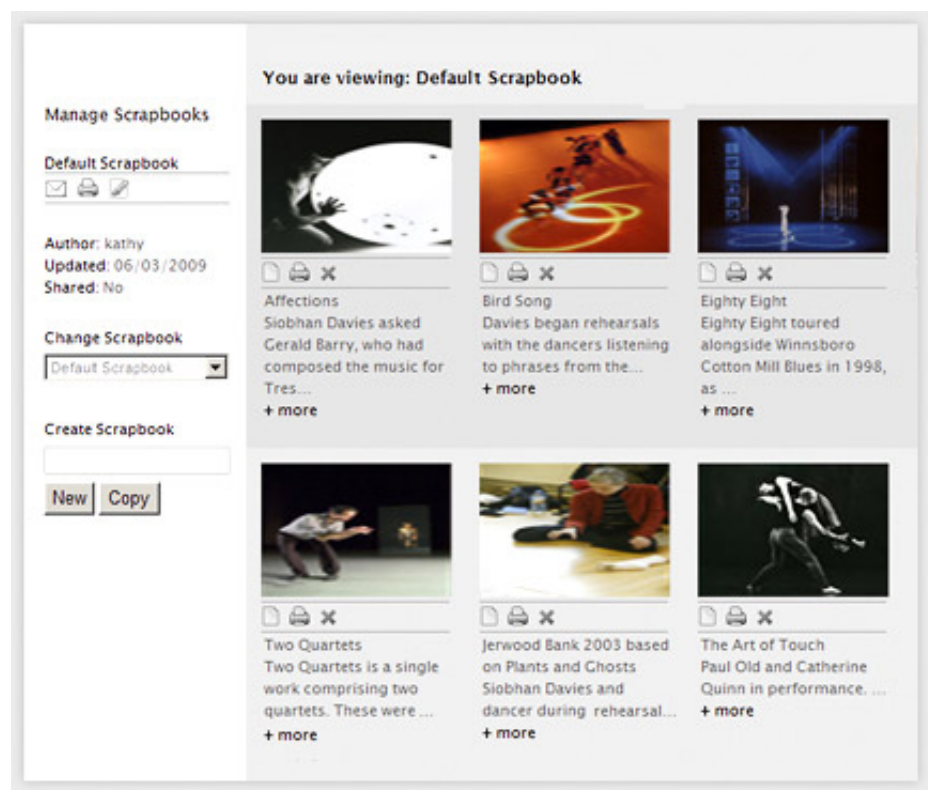
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Video and Moving Image

My Scrapbook

The Scrapbook

Scrapbooks are a useful place to store and organise media that you have discovered within the archive that is of interest both for future reference and for sharing with other registered users. To add an item to your scrapbook, simply click on the 'add to scrapbook' link below the media window on any record page. You must be a registered user of the archive to be able to store and retrieve your scrapbooks.



When you click the scrapbook icon, you will be asked in which scrapbook you would like the item to be placed. You may either choose the 'Default Scrapbook' provided for your user account, or create a new scrapbook; simply type in a name for your new scrapbook and click the 'Create new' button. To view your scrapbooks at any time, click the 'My Scrapbook' link at the top of the page. A number of controls are provided which allow you to manage your scrapbooks and to enable other users to view them.

Citations

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Search Tips and Advice

Basic / Advanced Search

There are two search functions available with which to explore the archive: 'Basic Keyword' and '**Advanced**'. The 'Basic Keyword' search box is found at the top left of every page throughout the archive and allows you to enter a term, name, date or any other piece of information and carry out a search on it. This search will look for all instances of your search terms and provide a wide but relatively unrefined set of results. The Basic Keyword search function also facilitates searches on less obvious terms – such as choreographic concepts and abstract ideas drawn upon in the process of developing a particular piece or analytical texts. Using the **Advanced Search**, you are able to further refine your search terms in order to look for more specific results by selecting for example exact date periods, media types and performance titles.

An **Advanced Search** could therefore consist of the search term 'Second Stride' followed by the date period '1982 – 1983' and selecting only 'Text' media to search for.

Advanced search

Series Title
 Primary Bank 2007
 Jerwood Bank 2007 based on Two Quartets
 Two Quartets
 In Plain Clothes

Choreographer

Dancers
 Tammy Arjona
 Darshan Singh Bhuller
 Amanda Britton
 Laurent Cavanna

Musicians
 David Arrowsmith
 Andrew Ball (piano)
 Bridget Carey (viola)
 Carole Cerasi (harpicord)
 Nicholas Clapton (counter-tenor)

Designer
☐ David Buckland ☐ Sam Collins ☐ Hugh O'Donnell ☐ Kate Whiteford

Lighting Design
☐ Ian Beswick ☐ Charter ☐ Peter Mumford ☐ Adrian Plaut ☐ Jonathan Saunders

Production Date - ☒ Any
Original
☐ User defined
☐ Range to

Quick Search Tips

Try to be as precise as possible when entering search terms, check multiple spellings if your search is initially unsuccessful. Searches are not case sensitive, so for example searching for either "SIOBHAN DAVIES" or "siobhan daves" will produce the same set of results

Try using Boolean terms in your search. These are action terms such as AND, OR, NOT, and apply certain actions to your search terms. They must be typed in capitals to be used as actions rather than additional search terms. For example, White AND Bird will search for records that have both the word "White" and "Bird" associated with them.

You can also use the star key/asterisk in the search box * as a master search term to bring up all of the records within the archive, this will probably provide too many results to work with effectively, but allows the possibility to find and browse items that you might otherwise not have found.

Another variant of using the star key/asterisk is to use it at the end of a term, for example stag* will search for stage, stages, staging, staged, etc.

About the Media Available

Video and Moving Image

My Scrapbook
Citations

Help and FAQs

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Video and Moving Image

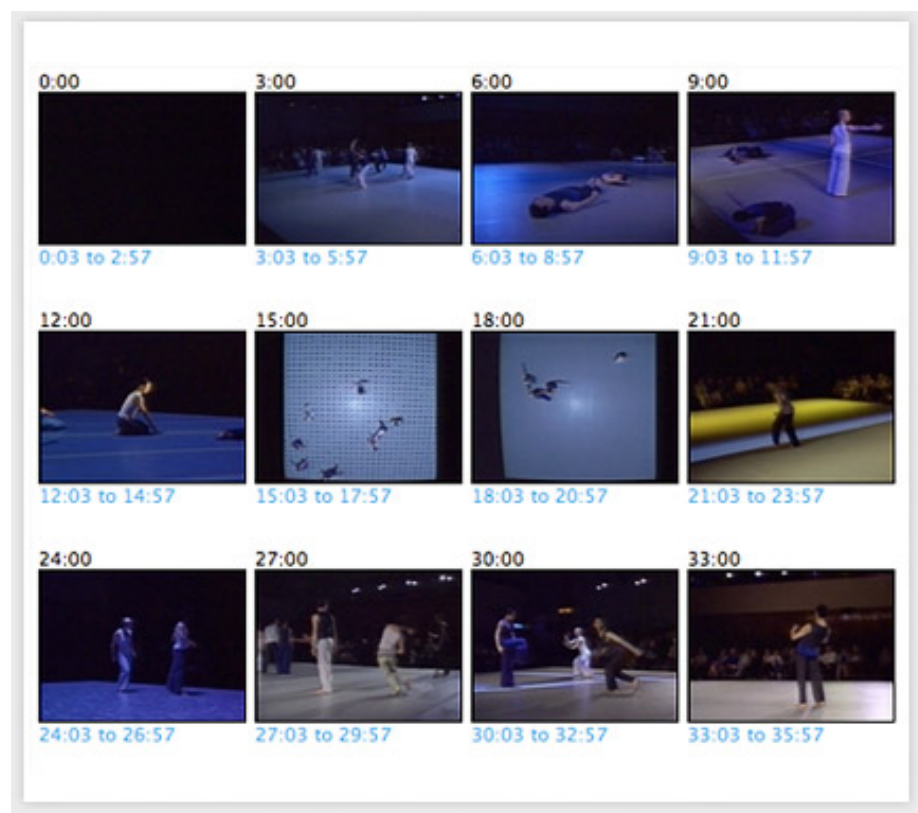
Viewing Video

All video content on the Siobhan Davies Archive is provided in .flv flash video format. The flash player plug-in is installed on most PC's and Macintosh computers and should therefore play automatically, if however you are required to download additional or updated files, you will be directed to do so upon first viewing a clip.

All video content is provided via live data streaming. The size and bit-rate of video files has been optimised to work with the widest range of internet connection bandwidths as possible, however due to the long duration of some video content within the site there may be some periodic 'buffering' (intermittent pausing of video and audio) while the video stream continues to load the next segment. The bandwidth speed and method of your internet connection will determine how often video buffering occurs.

Video Preview Stills

Video preview stills are created during the video encoding process and record a series of still images for every second of video material encoded.



It is possible to select a ratio of images per second in order to preview the entire video clip as a set of still image thumbnails onscreen. Each individual image can be viewed in more detail by clicking on the thumbnail.

My Scrapbook

Citations

The Archive of Siobhan Davies Dance

david hughes

Search

[Advanced Search](#)
[Back to Search Results](#)

Advanced Search

Help

[View search tips and advice](#)

Search

Series Title

Primary Bank 2007
Jerwood Bank 2007 based on Two Quartets
Two Quartets
Jerwood Bank 2006 based on In Plain Clothes
In Plain Clothes

Dancers

Tammy Arjona
Darshan Singh Bhuller
Amanda Britton
Andrea Buckley
Laurent Cavanna

Musicians

David Arrowsmith (guitar)
Andrew Ball (piano)
Bridget Carey (viola)
Carole Cerasi (harpsichord)
Nicholas Clapton (countertenor)

Designer

☐ David Buckland ☐ Sam Collins ☐ Hugh O'Donnell ☐ Kate Whiteford ☐ David Scholefield

Lighting Design

☐ Ian Beswick ☐ Charter ☐ Peter Mumford ☐ Adrian Plaut ☐ Jonathan Saunders

Production Date

☒ Any☐ User defined

1

10

2013

☐ Range

1

10

2013

to

1

10

2013

Category

Moving Image
Still Image
Audio
Text
Object

Artist

Search

The Archive of Siobhan Davies Dance

david hughes

Search

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Video only
Audio only
Text only
Object only
Profile only
All records

Search results for "david hughes"

Results 1 to 20 of 54

1 2 3



Title: Dance Work
Work: Affections
Date: 1996
Venue: N/A
Category: Profile

Summary:

Siobhan Davies asked Gerald Barry, who had composed the music for Trespass, to choose the music for its companion piece Affections. He chose six arias from several Handel operas. The music had a transforming affect on some of the elements and choreography ... [Read more](#)



Title: Dance Work
Work: Bank
Date: 1997
Venue: N/A
Category: Profile

Summary:

A work that used a bank of ideas generated by looking at many visual patterns from different cultures. The dancers began the rehearsal process by imagining the printed pattern within the whole volume of the body or parts of it, the structure of the patter ... [Read more](#)



Title: Dance Work
Work: Eighty Eight
Date: 1998
Venue: N/A
Category: Profile

Summary:

Eighty Eight toured alongside Winnsboro Cotton Mill Blues in 1998, as an example of a linked programme of Davies' choreography. Eighty Eight and Winnsboro Cotton Mill Blues share a similar urban, industrial quality in the combination of movement and design ... [Read more](#)



Title: Dance Work
Work: The Art of Touch
Date: 1995
Venue: N/A
Category: Profile

Summary:

There were two scores for The Art of Touch; Domenico Scarlatti and a commissioned piece by Matteo Fargion,

The Archive of Siobhan Davies Dance

 [Advanced Search](#)
[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
[Signature \(1990\)](#)
[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)
[Affections \(1996\)](#)
[Bank \(1997\)](#)
[Eighty-Eight \(1998\)](#)**Title:** Music
Work: Bird Song**Date:** 2004
Choreographer: Siobhan Davies
Music: Andy Pink**Summary**
Final tour recording of Andy Pinks Bird Song sound score.[View all metadata](#)[Print this record](#)[Save metadata](#)

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- [Images](#)
- [Audio](#)
- [Text](#)
- [Object](#)
- [Profile](#)

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Search

[Advanced Search](#)
[Back to Search Results](#)

Dance Works

 1970s
 Sphinx (1977)

 1980s
 Plain Song (1981)
 Rushes (1982)
 Carnival (1982)
 Bridge the Distance
 (1985)
 The Run to Earth (1986)
 And Do They Do (1986)
 Embarque (1988)
 White Man Sleeps (1988)
 Wyoming (1988)
 Sounding (1989)
 Cover Him With Grass
 (1989)
 Drawn Breath (1989)

 1990s
 Signature (1990)
 Dancing Ledge (1990)
 Different Trains (1990)
 Arctic Heart (1991)
 Winnsboro Cotton Mill
 Blues (1992)
 White Bird Featherless
 (1992)
 Make-Make (1992)
 Wanting to Tell Stories
 (1993)
 Between the National and
 the Bristol (1994)
 The Glass Blew In (1994)
 Wild Translations (1995)
 The Art of Touch (1995)
 Trespass (1996)
 Affections (1996)
 Bank (1997)
 Eighty Eight (1998)

Title: Dance Work
Work: Affections

 Date: 1996
 Choreographer: Siobhan Davies
 Music: G F Handel
 Design: David Buckland
 Garments: Sasha Keir
 Lighting: Peter Mumford
 Dance Artists: Amanda Britton , Gill Clarke , Sean
 Feldman , David Hughes , Jeremy James , Catherine
 Quinn , Deborah Saxon
Summary

Siobhan Davies asked Gerald Barry, who had composed the music for *Trespass*, to choose the music for its companion piece *Affections*. He chose six arias from several Handel operas. The music had a transforming affect on some of the elements and choreography which first appeared in *Trespass* before re-materializing in *Affections*.

Analysis

'Davies is famous for working not only with her dance artists but also with designers, musicians and composers, encouraging the exchange of ideas that make her pieces so richly textured. This programme is the result of a unique creative association with the composer Gerald Barry, who was commissioned to write *Trespass* and asked to arrange the music for *Affections*. He chose six arias by Handel which are performed by the mezzo-soprano Buddug Verona James with a piano quartet...[and] explores some of the themes first touched upon in *Trespass*. There is no suggestion of romance; the affections here are concerned with the creative energy and how it influences emotion' (*Programme note*, 1996).

'Like a puzzle, the pieces together form a maze of possible interconnections – some clearly shown, others more tenuous – allowing us to trace our own pathways, and to see what we find there' (Sanjoy Roy, *programme note*, 1996).



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- Movies
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- Audio
- Text
- Object
- Profile

The Archive of Siobhan Davies Dance

 [Advanced Search](#)
[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
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[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)
[Affections \(1996\)](#)
[Bank \(1997\)](#)
[Eighty-Eight \(1998\)](#)**Title:** Rehearsal 1
Work: Bank 2001 based on the piece Bank**Date:** 2001
Choreographer: Siobhan Davies
Dance Artists: Andrea Buckley**Summary**
Andrea Buckley during rehearsal[View all metadata](#)
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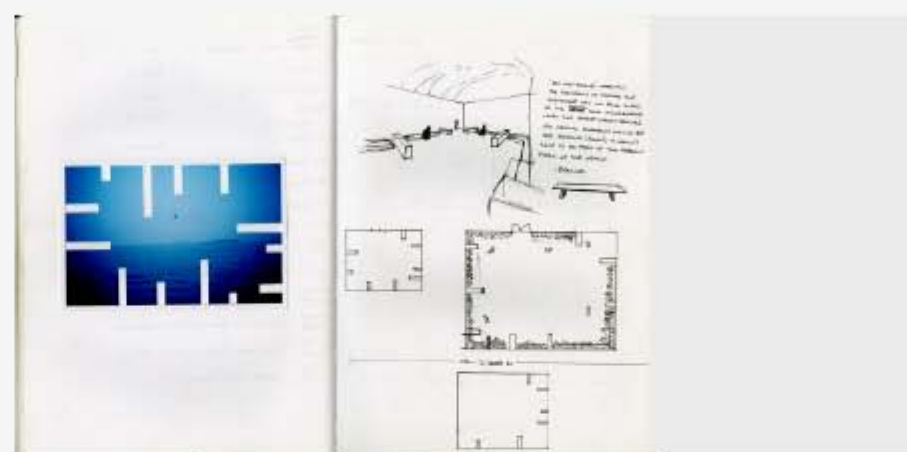
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[► Images](#)
[► Audio](#)
[► Text](#)
[► Object](#)
[► Profile](#)

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Search

[Advanced Search](#)
[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
[Signature \(1990\)](#)
[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)
[Affections \(1996\)](#)**Title:** Sketchbook
Work: In Plain Clothes**Date:** 2006
Choreographer: Siobhan Davies
Design: Sam Collins**Summary**
Designer Sam Collins' early concept sketchbook illustrating the journey of his ideas toward their realisation in the final piece.

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- Movies
- Images
- Audio
- Text
- Object
- Profile

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 [Advanced Search](#)
[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
[Signature \(1990\)](#)
[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)
[Affections \(1996\)](#)
[Bank \(1997\)](#)
[Eighty Eight \(1998\)](#)**Title:** Creative Project
Work: Jerwood Bank 2006 based on In Plain Clothes**Date:** 2006
Venue: Siobhan Davies Studios, London
Choreographer: Siobhan Davies
Music: Matteo Fargion
Dance Artists: Donatella Cabras , Innpang Ooi , Kham Halsackda , Joanne Fong , Brandi Norton , Matthias Sperling**Summary**

The Jerwood Bank Project gives six dance artists the unique opportunity to experience the creative and working methods of the company. In this project, the dancers, selected from over 100 worldwide, received a bursary, and, using the original ideas, questions and tasks that informed the making of the company's latest work In Plain Clothes as a starting point, identified and developed the skills they needed to extend their understanding of the creative and decision-making processes involved in being a maturing dance artist.

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- [Images](#)
- [Audio](#)
- [Text](#)
- [Object](#)
- [Profile](#)

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DAVIES
REPLAY[Home](#)
[Foreword](#)
[About the Archive](#)
[Guest Scrapbooks](#)[Siobhan Davies](#)
[Dance Works](#)
[Related Projects](#)
[Dancers](#)
[Collaborators](#)[Welcome alicer](#)
[My Scrapbook](#)
[My Details](#)
[Sign Out](#)
[Help and FAQs](#)

The Archive of Siobhan Davies Dance

in plain clothes

Search

[Advanced Search](#)[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
[Signature \(1990\)](#)
[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)**Title: Rehearsal Scratch Tape TA1**
Work: In Plain Clothes**Date:** 2006
Venue: Royal Academy of Dance, Battersea, London
Choreographer: Siobhan Davies
Dance Artists: Tammy Arjona

Analysis

The recording of this 'scratch tape' footage is a method of banking ideas that could be returned to at a later point in the making process. In the early stages of development the dancers were encouraged to record most movement sketches without judgement so that the work could develop without preconceptions. The material is often raw and undeveloped and many of these fragments did not appear in the final work. Some of the original tapes were damaged or in some cases like Birdsong completely missing. Where there was many hours of footage we tried to where possible to select material which had a linking thread to the final work. These were some of the factors which influenced the selection of scratch footage to be included in the archive. In some ways it is quite a patchy record of this process but hopefully gives the viewer some insight into the making of the work.

Deborah Saxon, 2009



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- Movies
- Images
- Audio
- Text
- Object
- Profile

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 [Advanced Search](#)
[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
[Signature \(1990\)](#)
[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)
[Affections \(1996\)](#)**Title:** [Flyer 1](#)
Work: [13 Different Keys](#)**Date:** 1999
Dance Artists: Gill Clarke , Matthew Morris , Deborah Bull , Jenny Tattersall , Peter Abegglen**Summary**
Promotional Flyer for the Artangel performance of 13 Different Keys at the Atlantis Gallery, Brick Lane.[PDF Document - Opens in a new window](#) [View all metadata](#) [Print this record](#) [Save metadata](#)

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- [Movies](#)
- [Images](#)
- [Audio](#)
- [Text](#)
- [Object](#)
- [Profile](#)

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Search

[Advanced Search](#)
[Back to Search Results](#)

Dance Works

1970s
[Sphinx \(1977\)](#)1980s
[Plain Song \(1981\)](#)
[Rushes \(1982\)](#)
[Carnival \(1982\)](#)
[Bridge the Distance \(1985\)](#)
[The Run to Earth \(1986\)](#)
[And Do They Do \(1986\)](#)
[Embarque \(1988\)](#)
[White Man Sleeps \(1988\)](#)
[Wyoming \(1988\)](#)
[Sounding \(1989\)](#)
[Cover Him With Grass \(1989\)](#)
[Drawn Breath \(1989\)](#)1990s
[Signature \(1990\)](#)
[Dancing Ledge \(1990\)](#)
[Different Trains \(1990\)](#)
[Arctic Heart \(1991\)](#)
[Winnsboro Cotton Mill Blues \(1992\)](#)
[White Bird Featherless \(1992\)](#)
[Make-Make \(1992\)](#)
[Wanting to Tell Stories \(1993\)](#)
[Between the National and the Bristol \(1994\)](#)
[The Glass Blew In \(1994\)](#)
[Wild Translations \(1995\)](#)
[The Art of Touch \(1995\)](#)
[Trespass \(1996\)](#)
[Affections \(1996\)](#)
[Bank \(1997\)](#)
[Eighty-Eight \(1998\)](#)**Title: Performance 1**
Work: Sphinx**Date:** 1977
Choreographer: Siobhan Davies
Music: Barrington Pheloung
Lighting: Charter
Dance Artists: Siobhan Davies , Tom Jobe , Namron , Anca Frankenhäuser , Celia Hulton , Kate Harrison**Summary**
Video of performance by London Contemporary Dance Theatre.[View all metadata](#)[Print this record](#)[Save metadata](#)[View video stills](#)

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- Movies
- Images
- Audio
- Text
- Object
- Profile

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the art of touch

Search

[Advanced Search](#)
[Back to Search Results](#)

Related Media

[The Art of Touch](#)

Dance Work

Performance 1

Television 1

Television 2

Television 3

Television 4

Television 5

Performance 2

Performance 3

Performance 4

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Performance 2

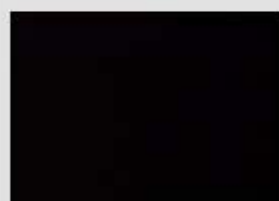
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0:00 to 5:59 of 31:56

1 2 3 4 5 6 Next »

Stills per page: 24

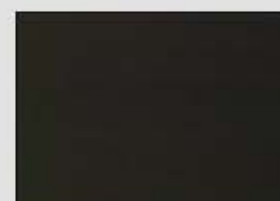
Interval between stills: 15s



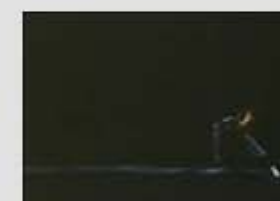
0:03 to 0:12



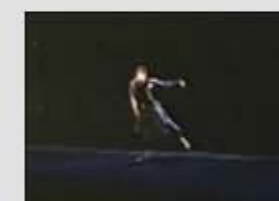
0:18 to 0:27



0:33 to 0:42



0:48 to 0:57



1:03 to 1:12



1:18 to 1:27



1:33 to 1:42



1:48 to 1:57



2:03 to 2:12



2:18 to 2:27



2:33 to 2:42



2:48 to 2:57



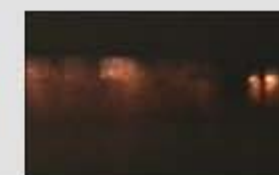
3:03 to 3:12



3:18 to 3:27

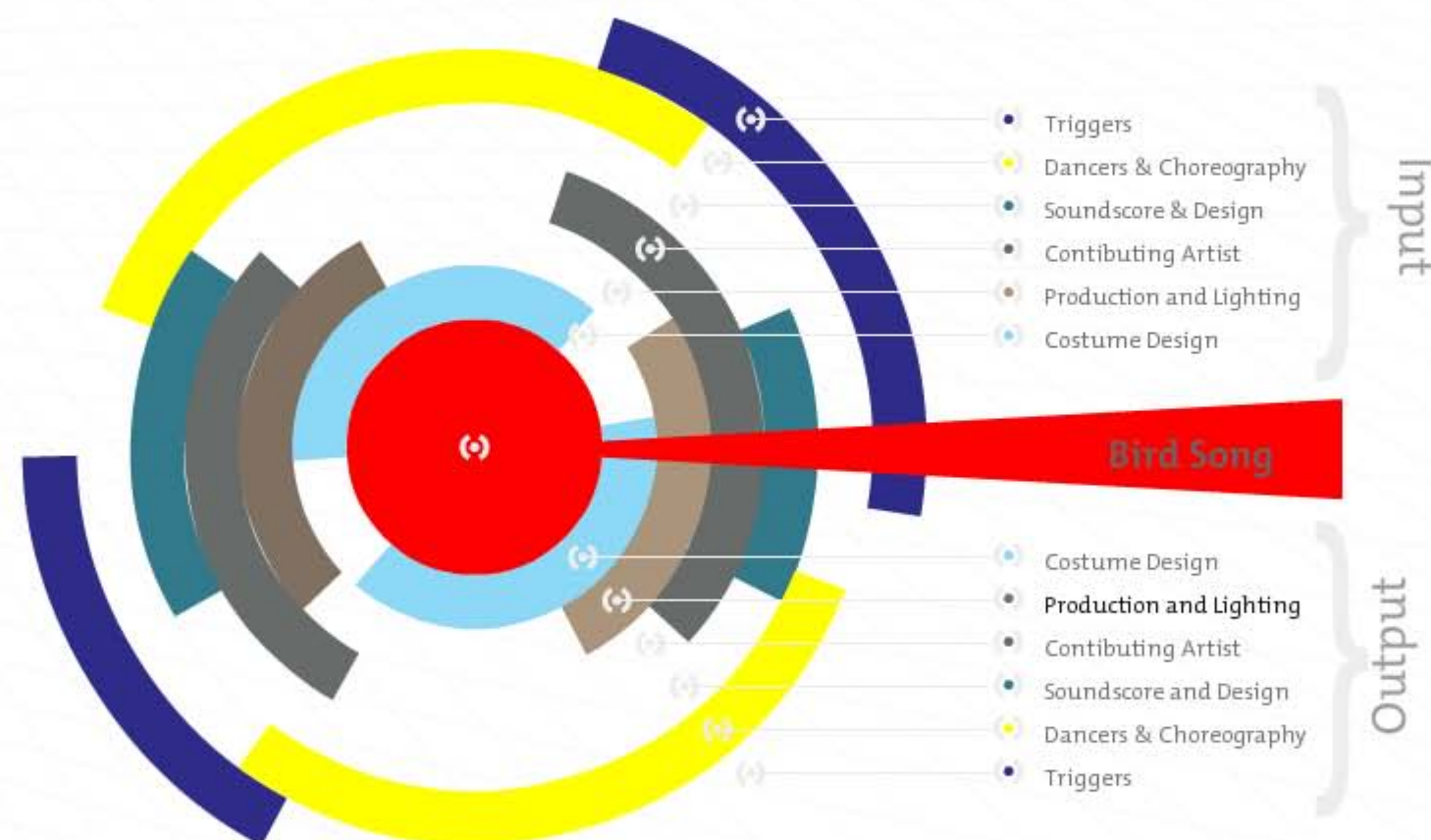


3:33 to 3:42



Creative Ingredients for the making of Bird Song

Click an area
to see an
ingredient

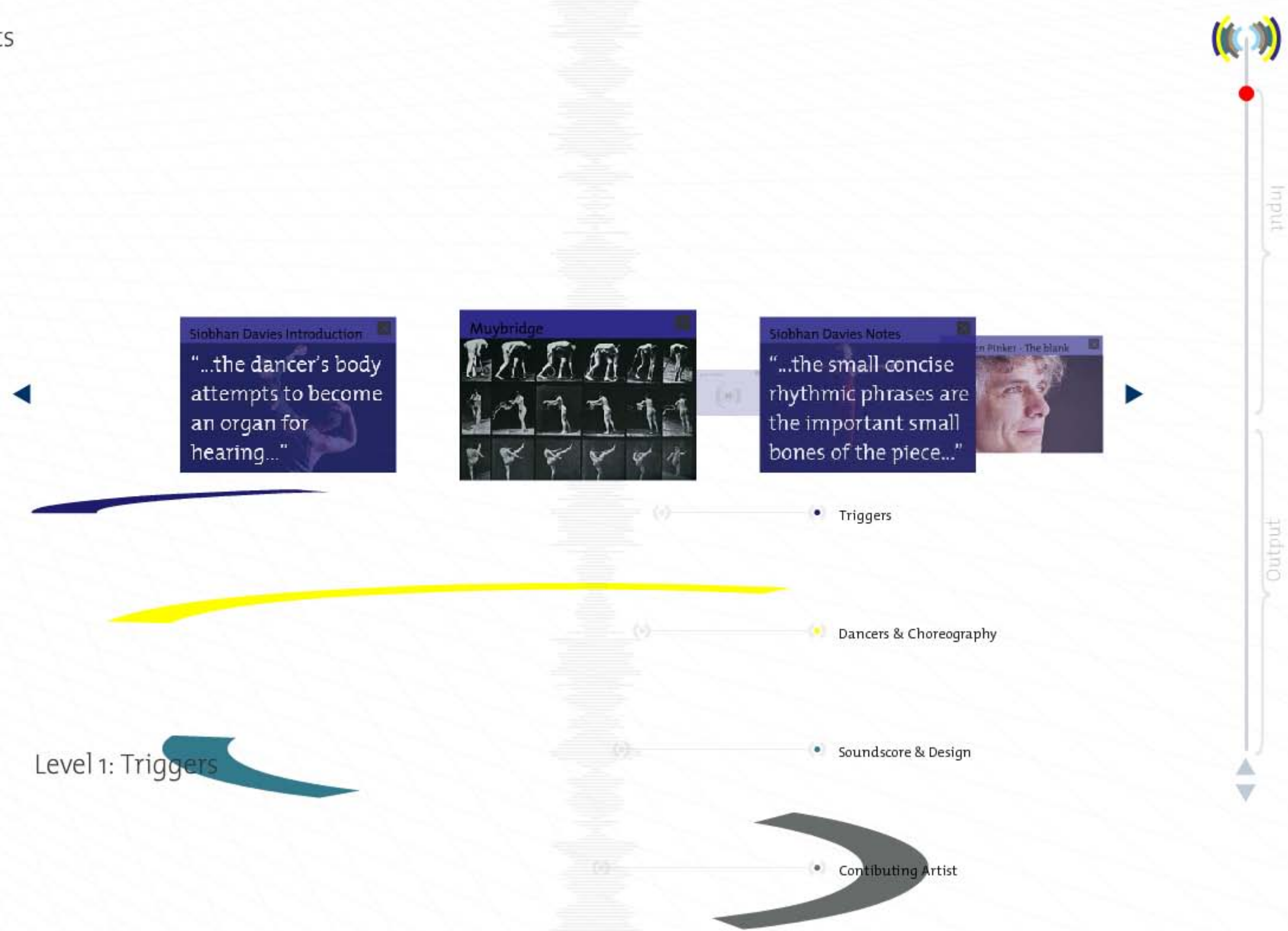


i

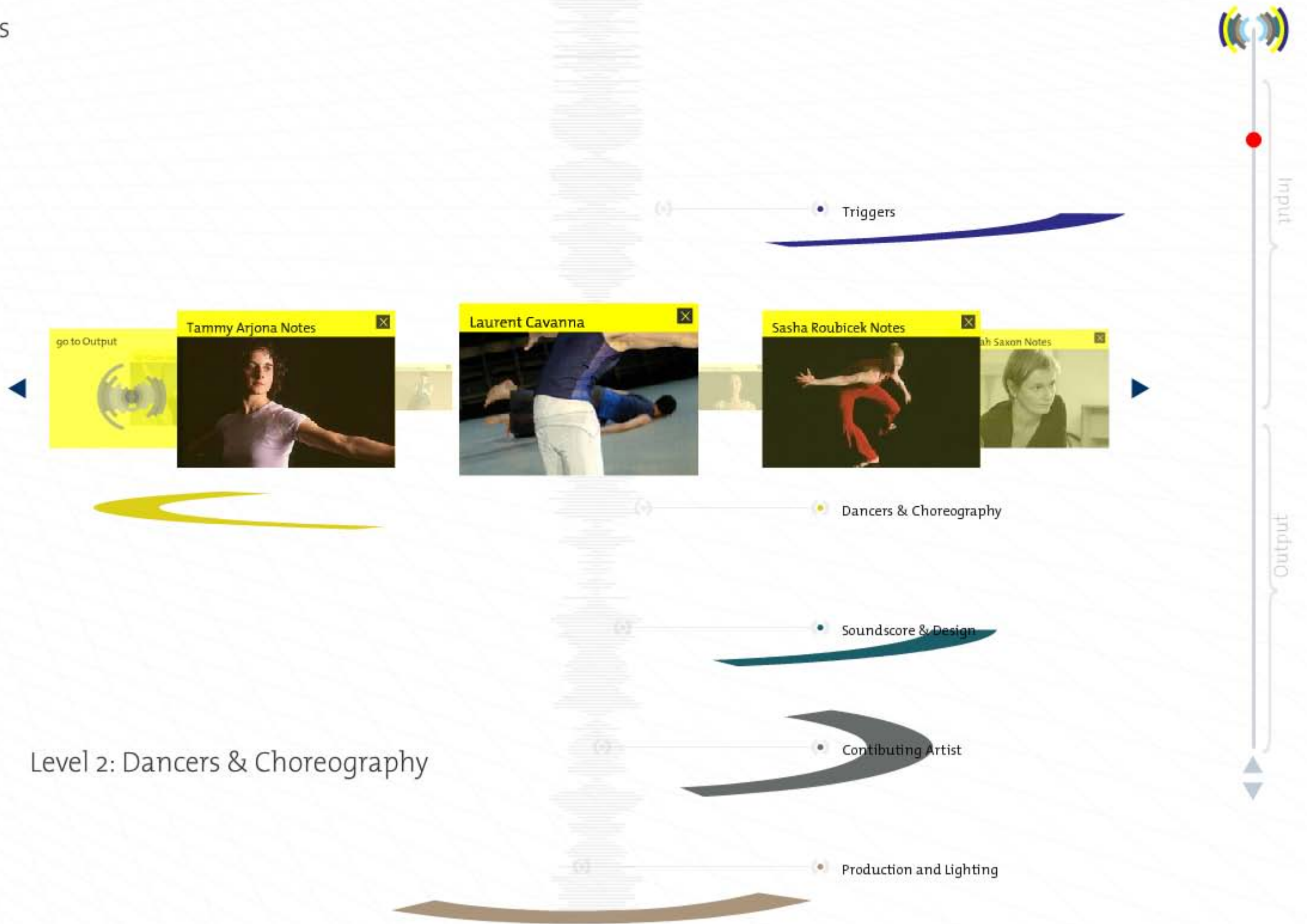
All of Siobhan Davies' dance works are created in a collaborative way. The Kitchen in Siobhan Davies Archive brings together and digitally presents the ideas and contributions made by the dancers, artists and designers. It shows how all the ingredients came together, and each Kitchen is designed specifically to highlight and represent the individual dance work. Here in the Bird Song Kitchen, you will find the solo performance in Bird Song in the middle of the screen and at the top the Input, the source ideas that were brought together. In the bottom half of the screen is the Output, which shows how these ideas manifested themselves in the final piece. To view all content of the Bird Song Kitchen, please toggle to fullscreen.

✕

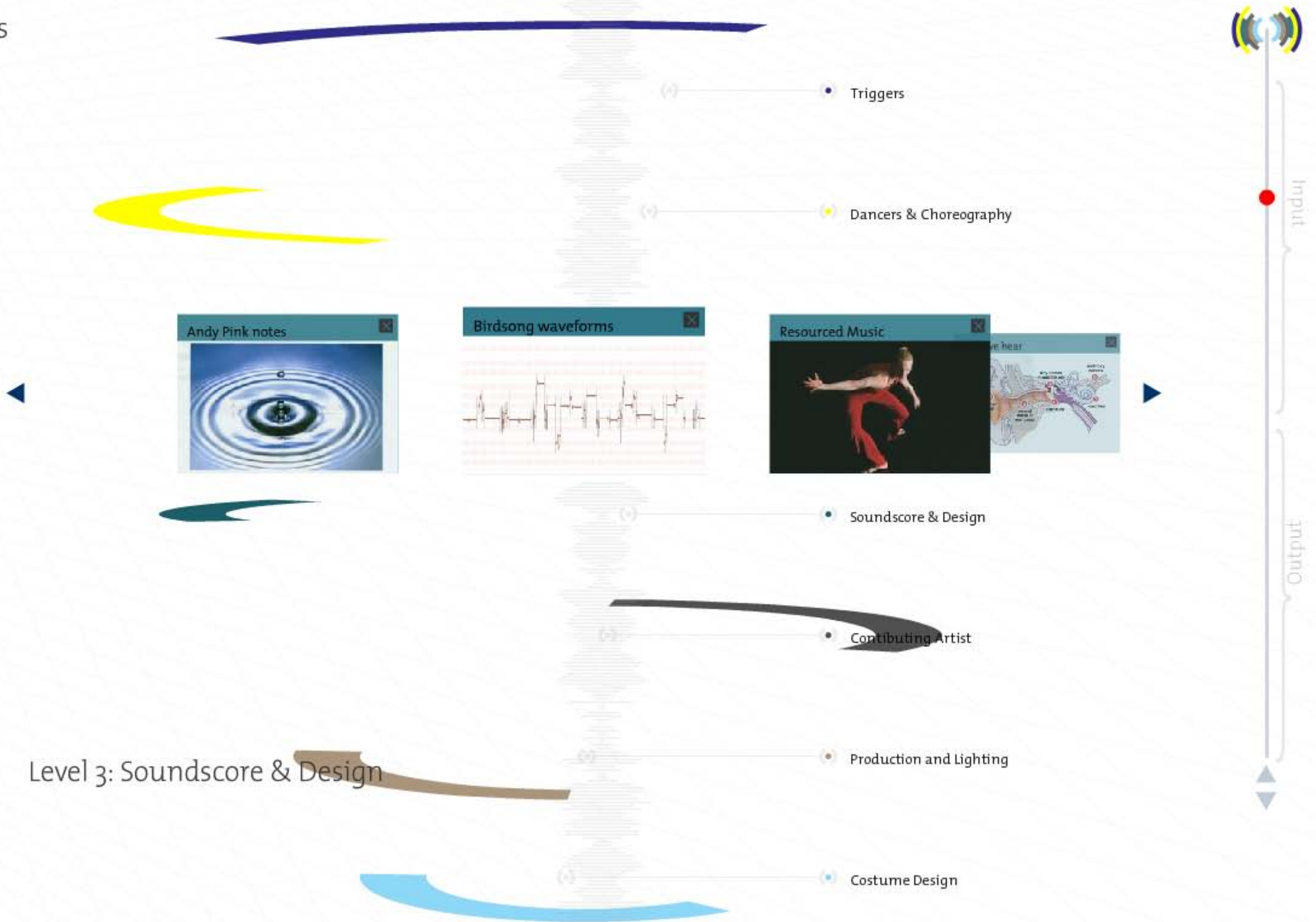
Creative Ingredients
for the making of
Bird Song



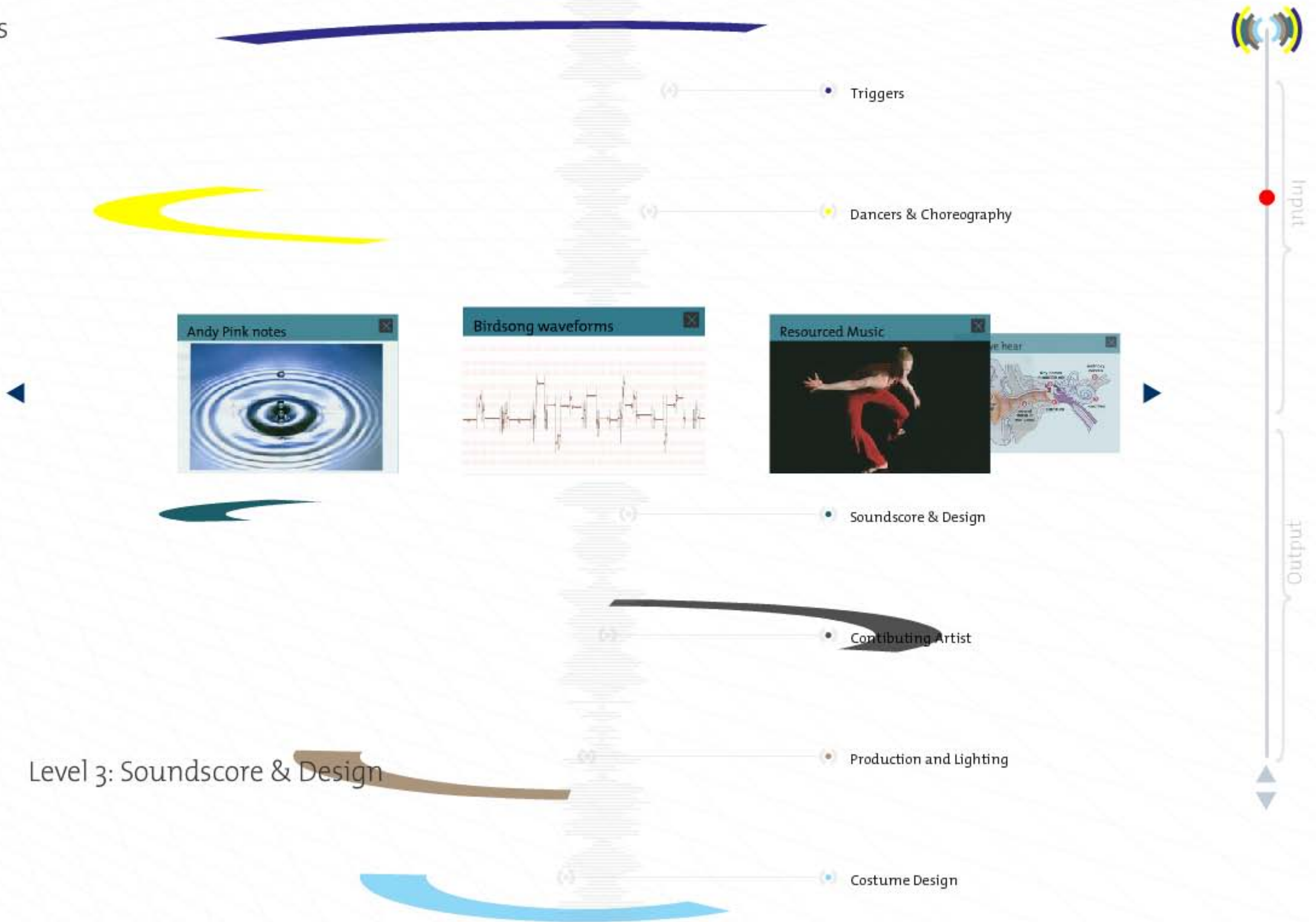
Creative Ingredients for the making of Bird Song



Creative Ingredients for the making of Bird Song



Creative Ingredients for the making of Bird Song



Creative Ingredients for the making of Bird Song

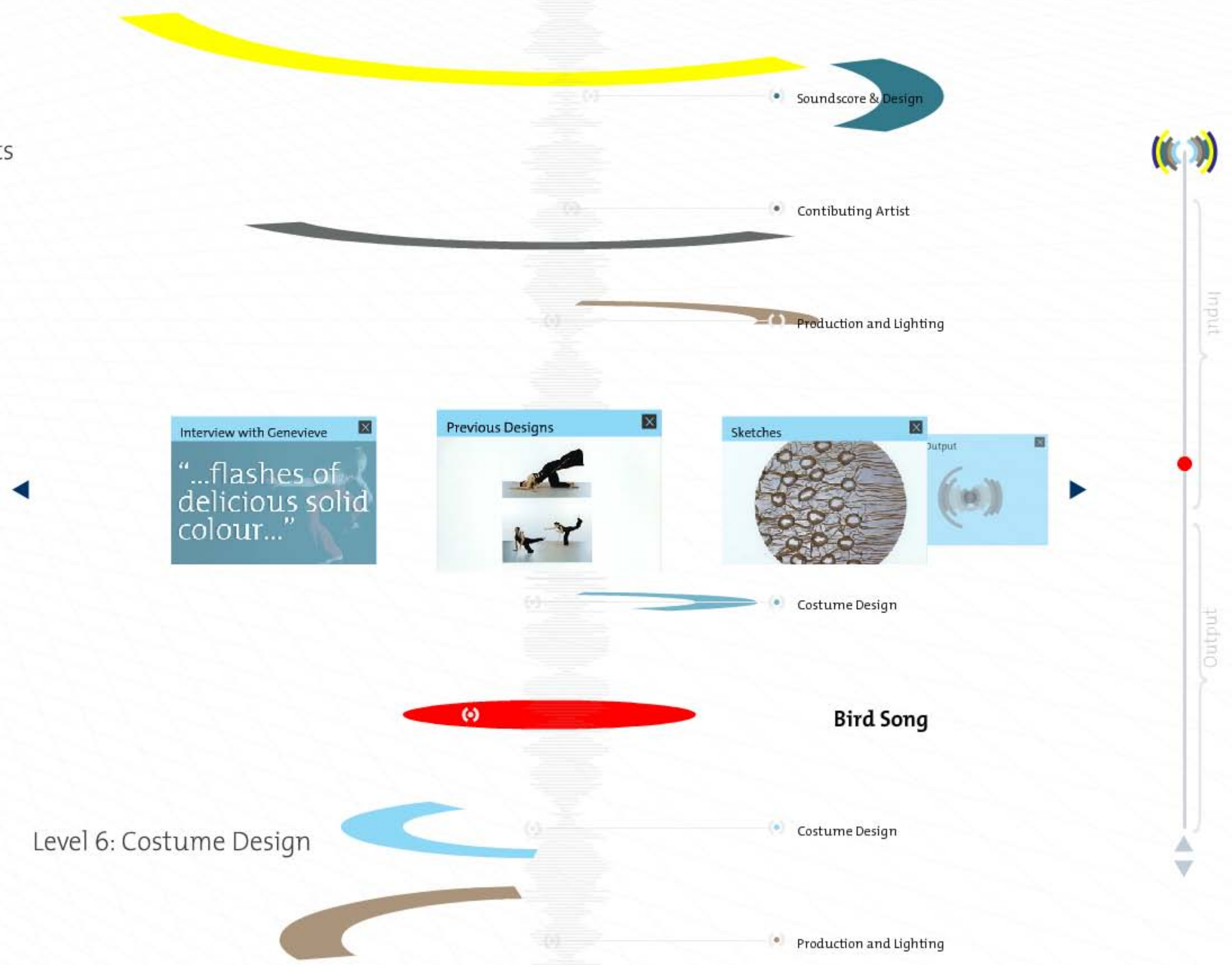


Level 5: Production and Lighting

Bird Song

Dancers & Choreography

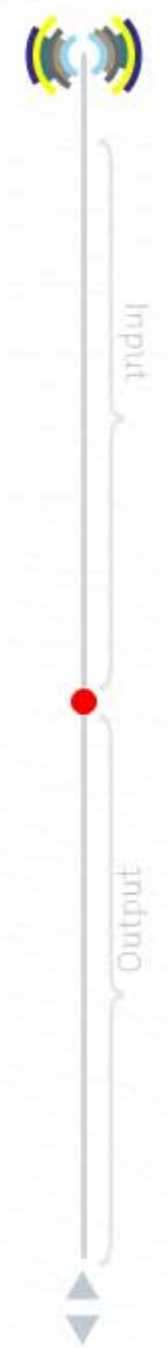
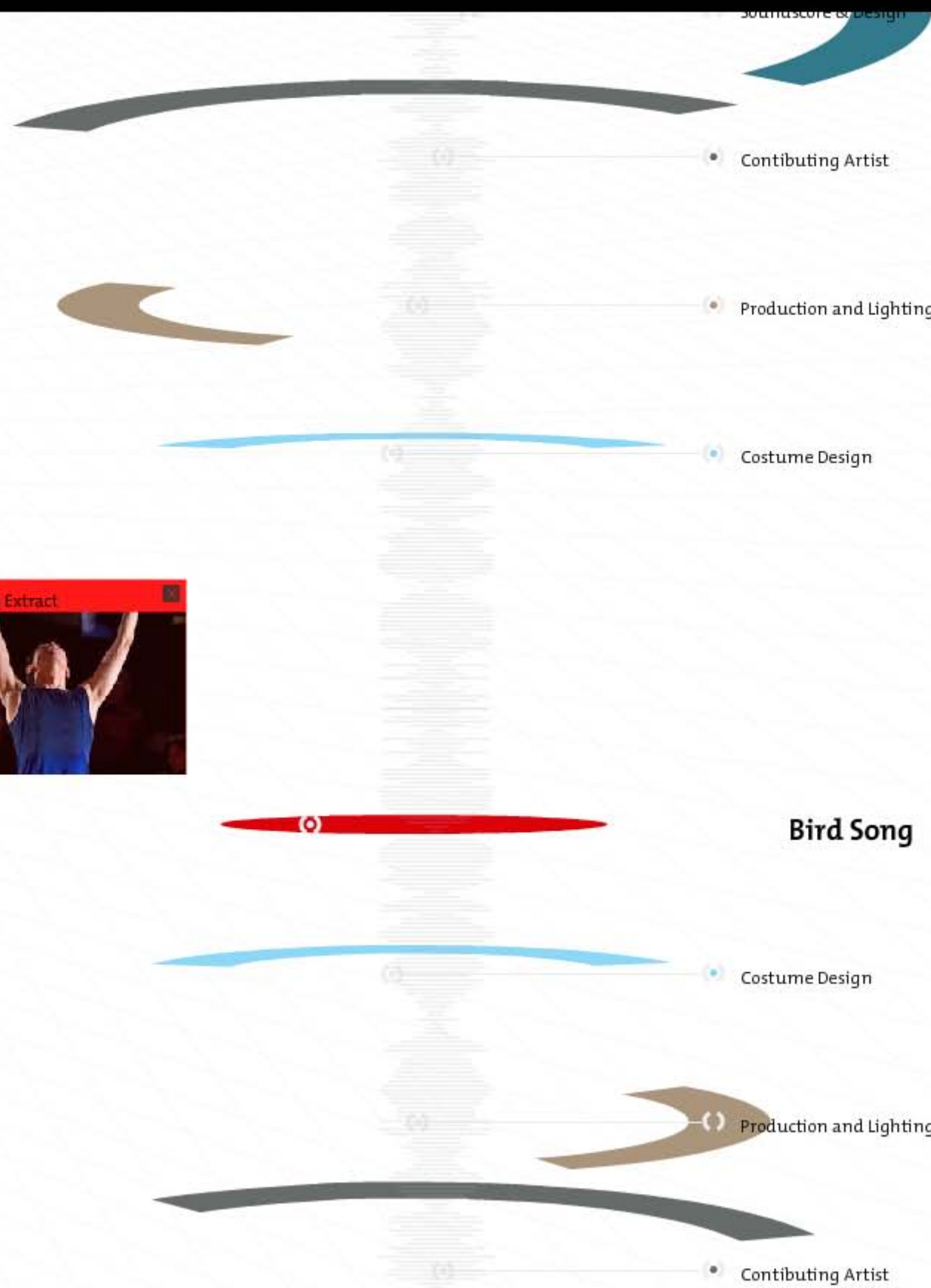
Creative Ingredients for the making of Bird Song



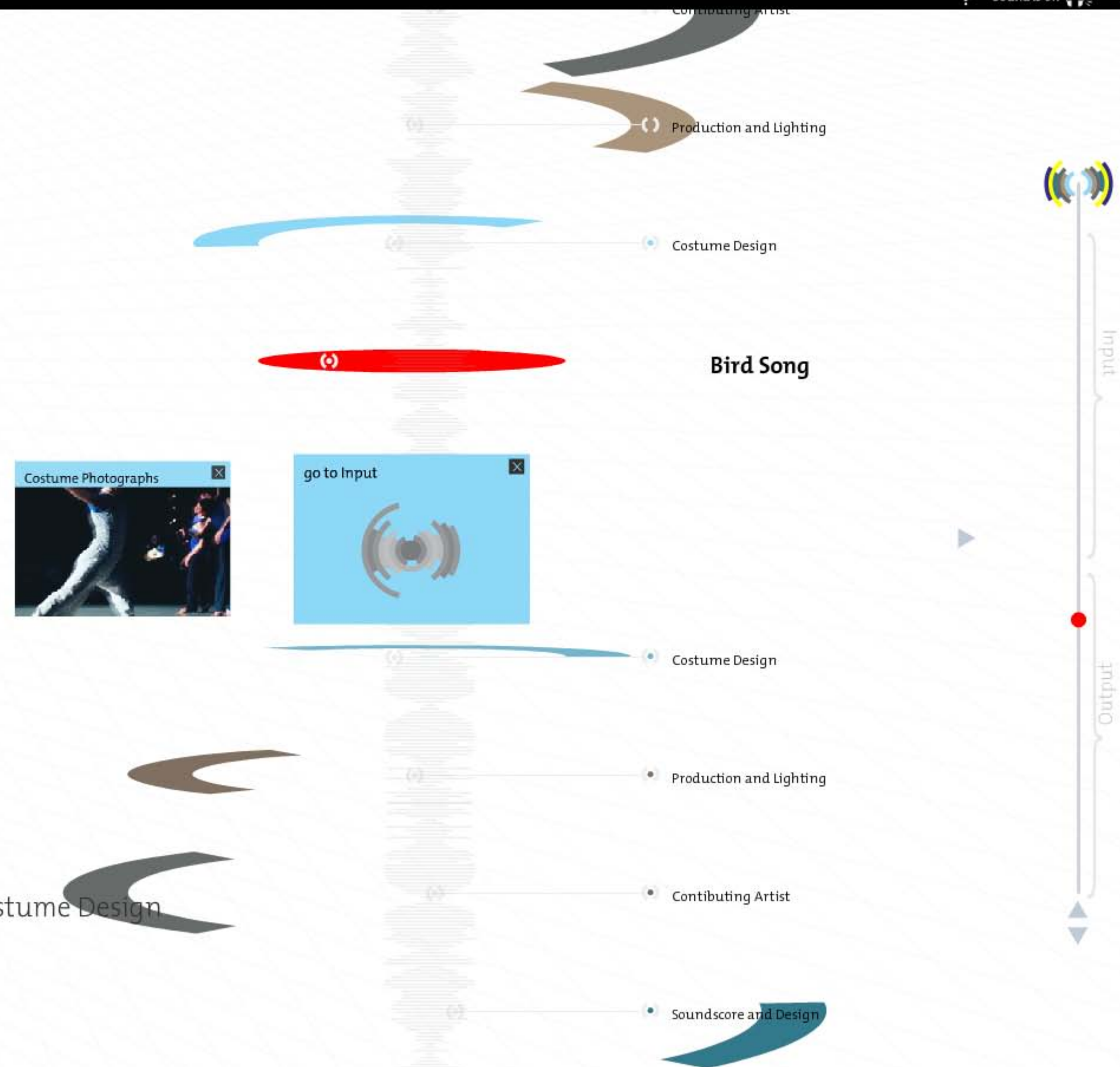
Creative Ingredients
for the making of
Bird Song



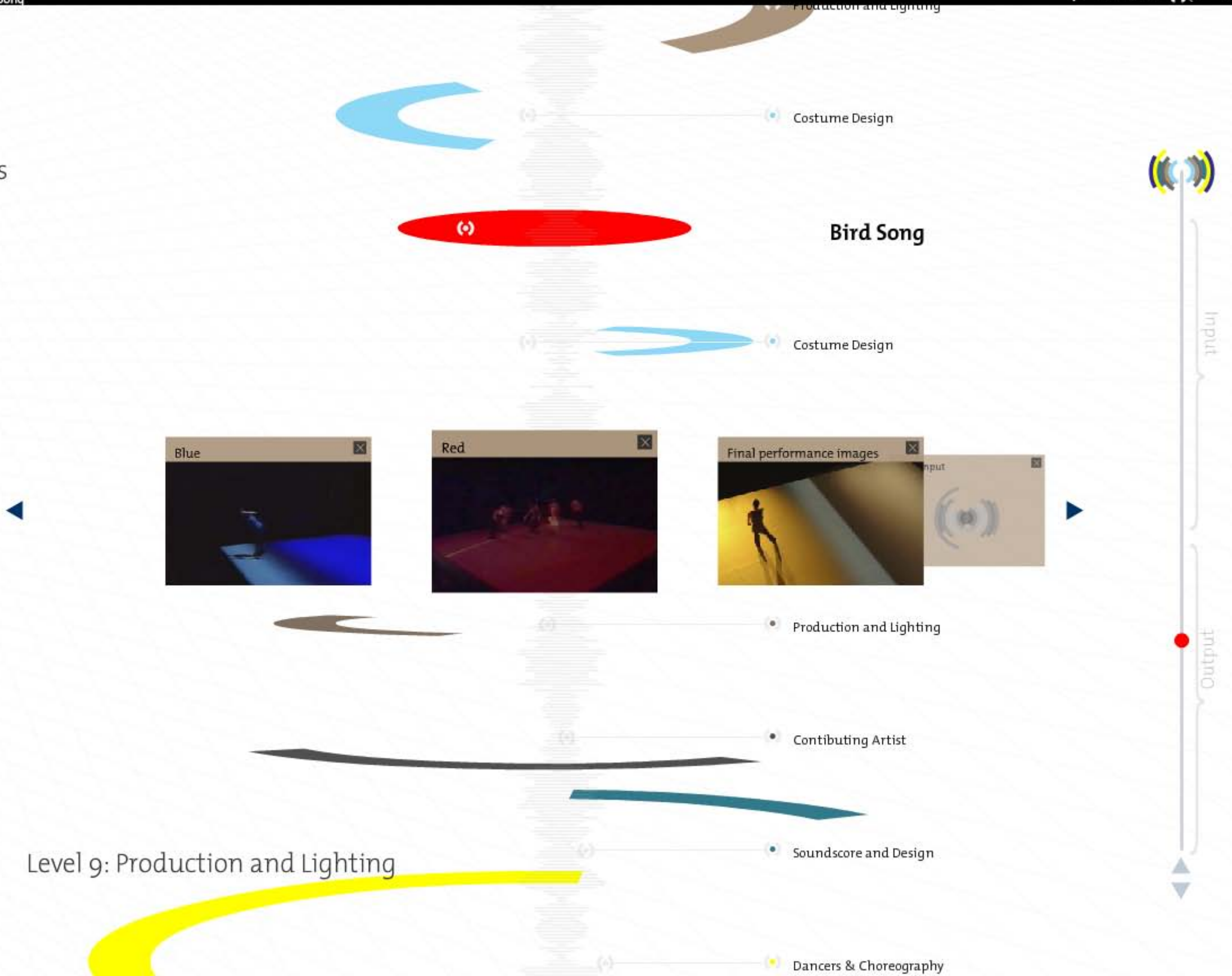
Level 7: Bird Song



Creative Ingredients
for the making of
Bird Song

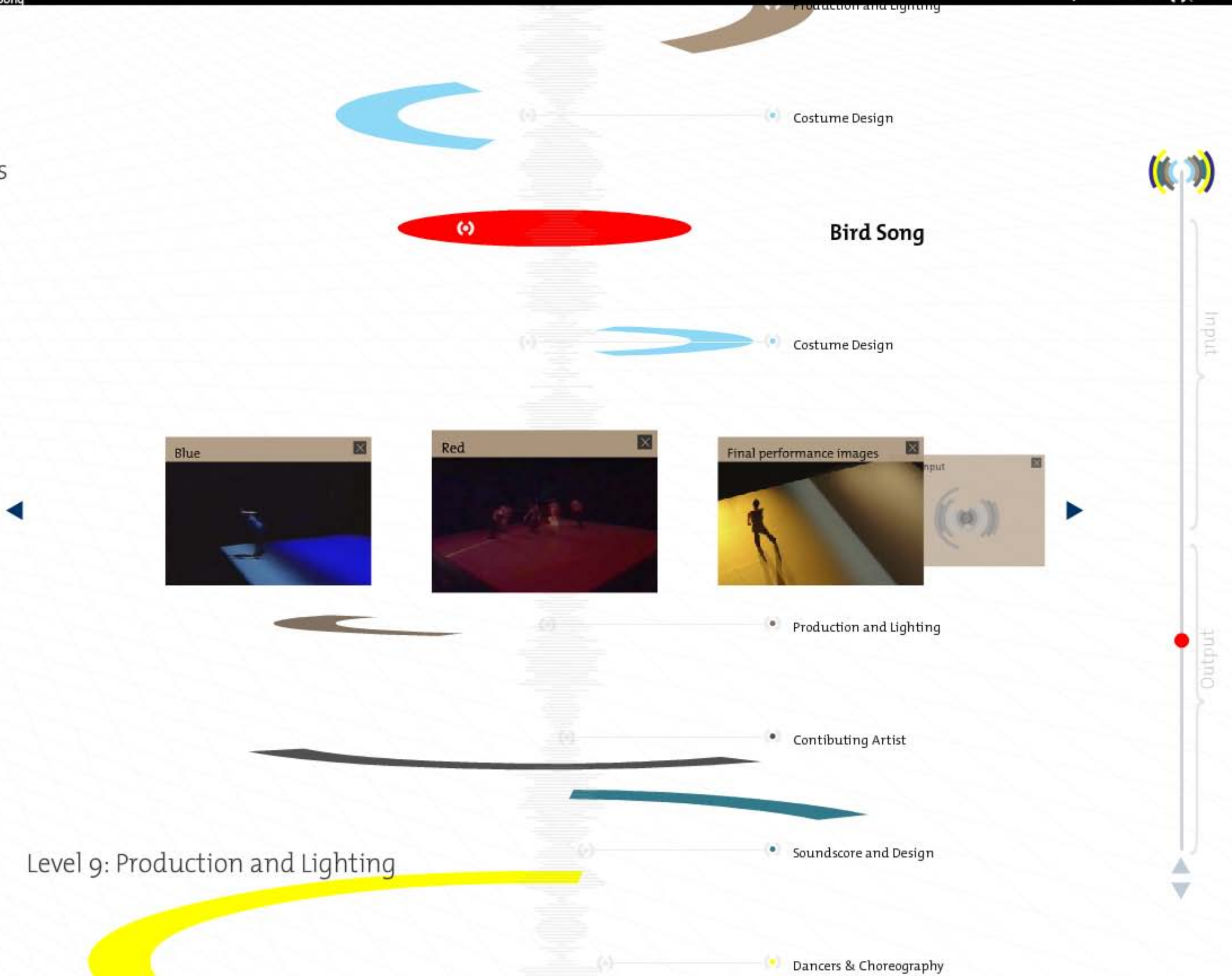


Creative Ingredients for the making of Bird Song

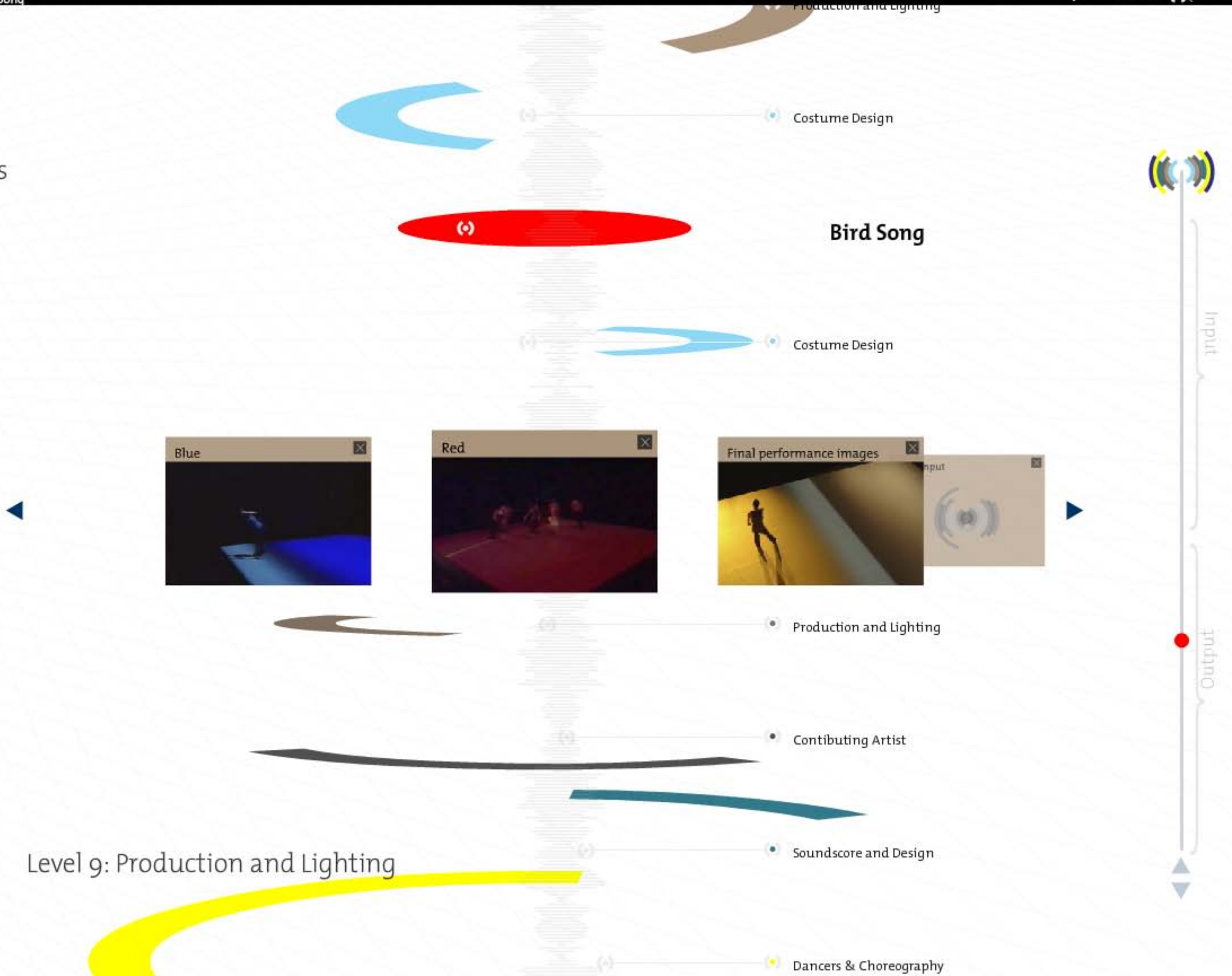


Level 9: Production and Lighting

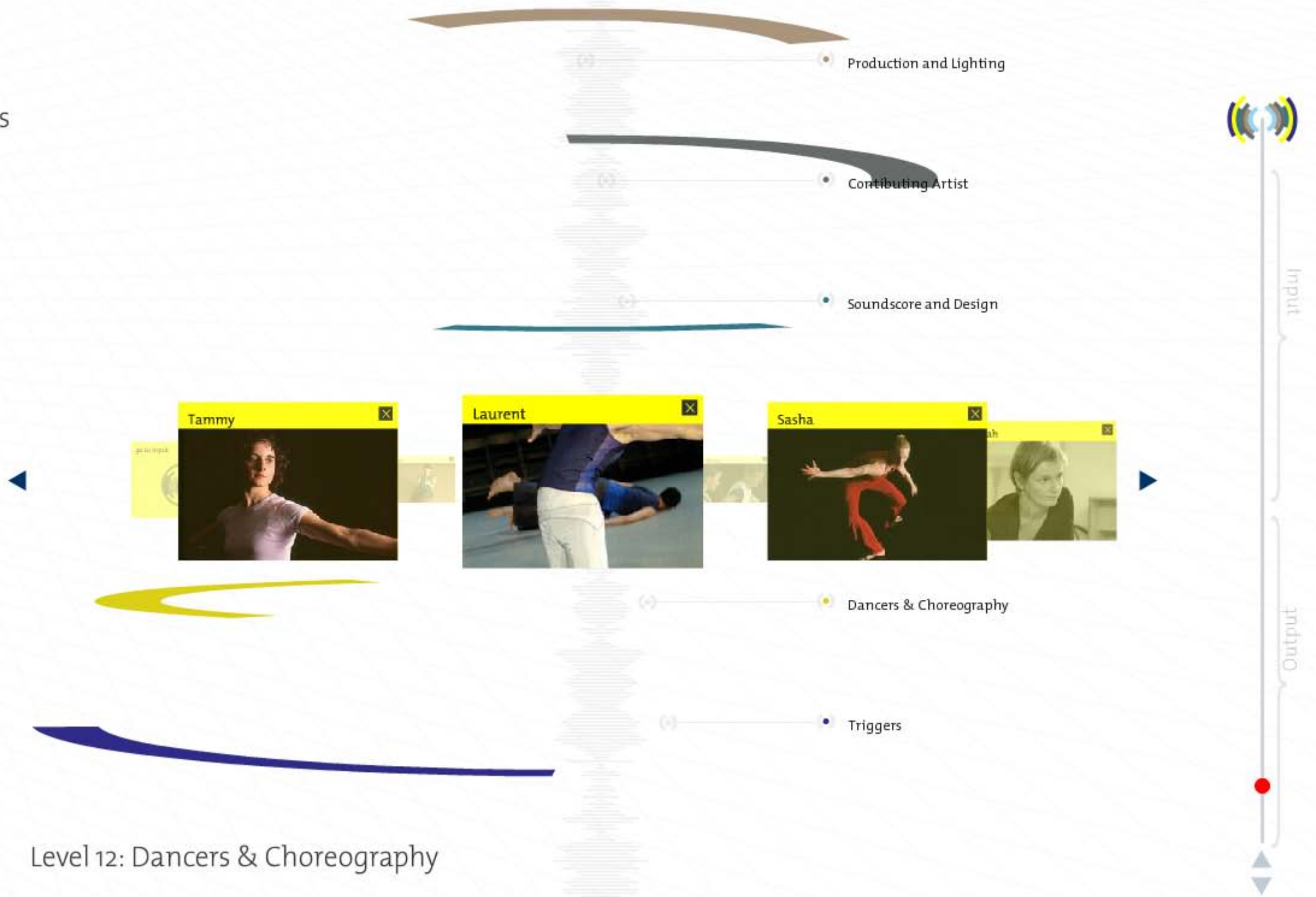
Creative Ingredients for the making of Bird Song



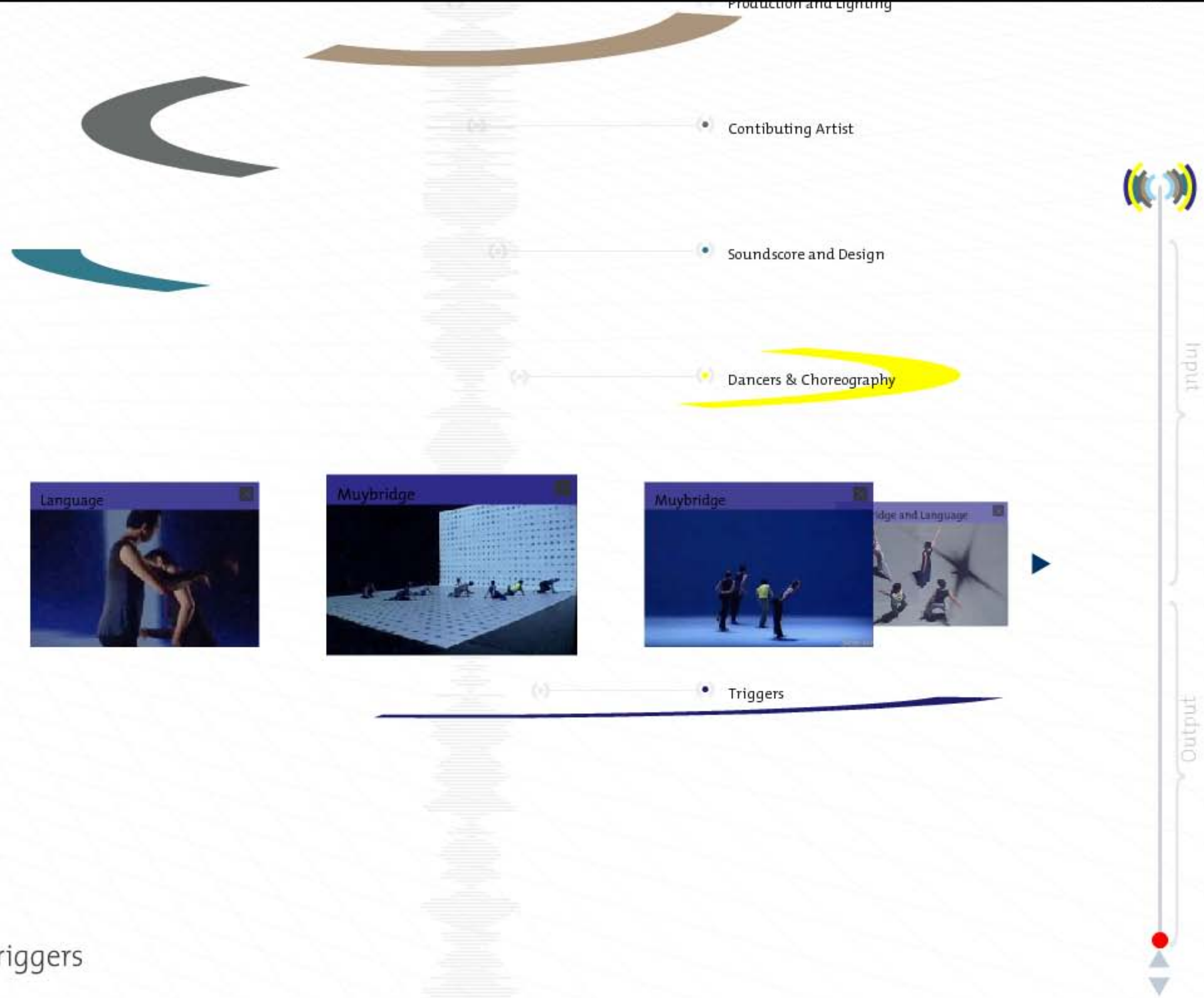
Creative Ingredients for the making of Bird Song



Creative Ingredients for the making of Bird Song



Creative Ingredients for the making of Bird Song



Diptych

Siobhan Davies Studios opened in 2002 and In Plain Clothes was the first piece to be made and performed there. The Roof Studio is not a traditional performance space it looks more like a beautiful gallery for dance and I wanted the newness of this place to become marked by some of the work that it was made for. The Roof Studio and the rest of the building was conceived to help professional dance artists to develop and enrich their practice. My own development and one I wanted to open out to others was to build a continuous engagement, a sharing of both information and spaces with the other arts and disciplines. So I began In Plain Clothes by asking four people who worked outside dance, Susan Hitch, linguist and broadcaster, Dan Pearson, a landscape architect, Francis Wells, a heart surgeon and Sarah Wigglesworth, the architect who had designed Siobhan Davies Studios to talk amongst themselves and with myself and the dance artists. I also asked three others whose work relates more closely to performance production. Sandra Bamminger, a clothes designer, Sam Collins, a visual artist and Matteo Fargion, a composer. We set out to talk together about what we do and how we go about it.

Diptych

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I wanted all these contributors to feel welcome in the Studio and to watch rehearsals when ever they wished, for all of us to place parts of our practice side by side and to feel able to ask questions of each other and not to be concerned about sounding nave. It was a straight forward information exchange. The gaps between our experiences became the places we could loosen up information from each other. To find what connected us and what did not. While these exchanges were happening I asked Matteo to produce a musical score. One that would never be heard but would help us structure small movement phrases. This use of simple Italian folk songs as a base led the dancers to make unadorned one beat actions which came in families of nine, for example nine ways of using the in or out take of breath, nine movements between sleep or wakefulness. These families did have their origins in the conversations but the required simplicity of short accurate actions had helpfully abstracted the movement enough so that they worked on their own terms. The nine movements became a song and these song phrases became the underpinning of the whole piece. Matteo later wrote his own songs which could be heard and accompanied but did not disturb the dancers

Diptych

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Eventually In Plain Clothes was finished. The dancers began the performance by repeatedly walking from one end of our new studio to another. Each time they walked they left one 'event' behind. One or more dancers explored an idea, an image, before they were re-absorbed by the returning walkers. Stories built up to mark and give memory to our new domain.

At some of the performances, before the dance started, one of the contributors was asked to deliver an informal 15 minute talk about a part of their working lives which intrigued them at that moment. Susan Hitch gave one of these and described these two self contained objects, the talk and performance, experienced one after the other, as a diptych, a hinged pair. To quote from her "A hinge joins two elements which are separate parts of a whole, two different arts and skills, two different expressions, both always engaged with heart and head, thought and feeling, on a single evening"

In this In Plain Clothes Kitchen we have expanded on the idea of a hinged pair.

Diptych

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In this In Plain Clothes Kitchen we have expanded on the idea of a hinged pair.

On one half of the screen there is continuously changing chunks from a recorded performance. On the other half are a randomly chosen series of videos and stills which have been drawn down from the notes drawings, rehearsals, texts, talks and designs from all those who contributed to In Plain Clothes. It is a playful memory of the multiple exchanges, parallels and disturbances that we felt when we placed different sets of knowledge side by side.

Some of the hinged pair talks were made by people not involved in the rehearsal period but who spoke about their work before some of the performances while we were on tour.

[Video](#) [Introduction](#)

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[Start](#)

Video Introduction

Context {

} Dance



Video Introduction

Context {

} Dance

